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Cadet Roussel

Violon répétiteur

Glu<sup>r</sup>

N<sup>o</sup> 109

Cadet Roussel

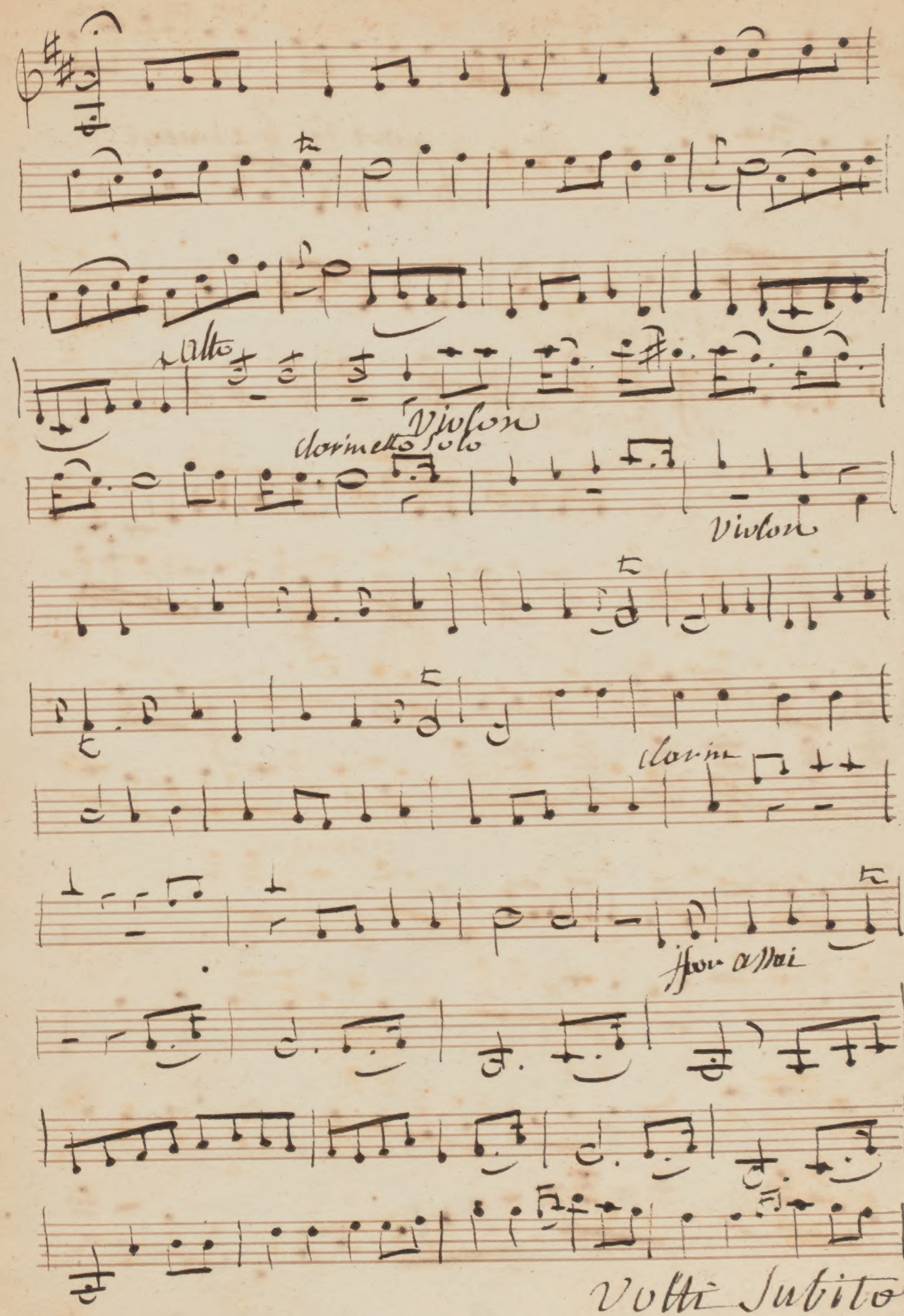
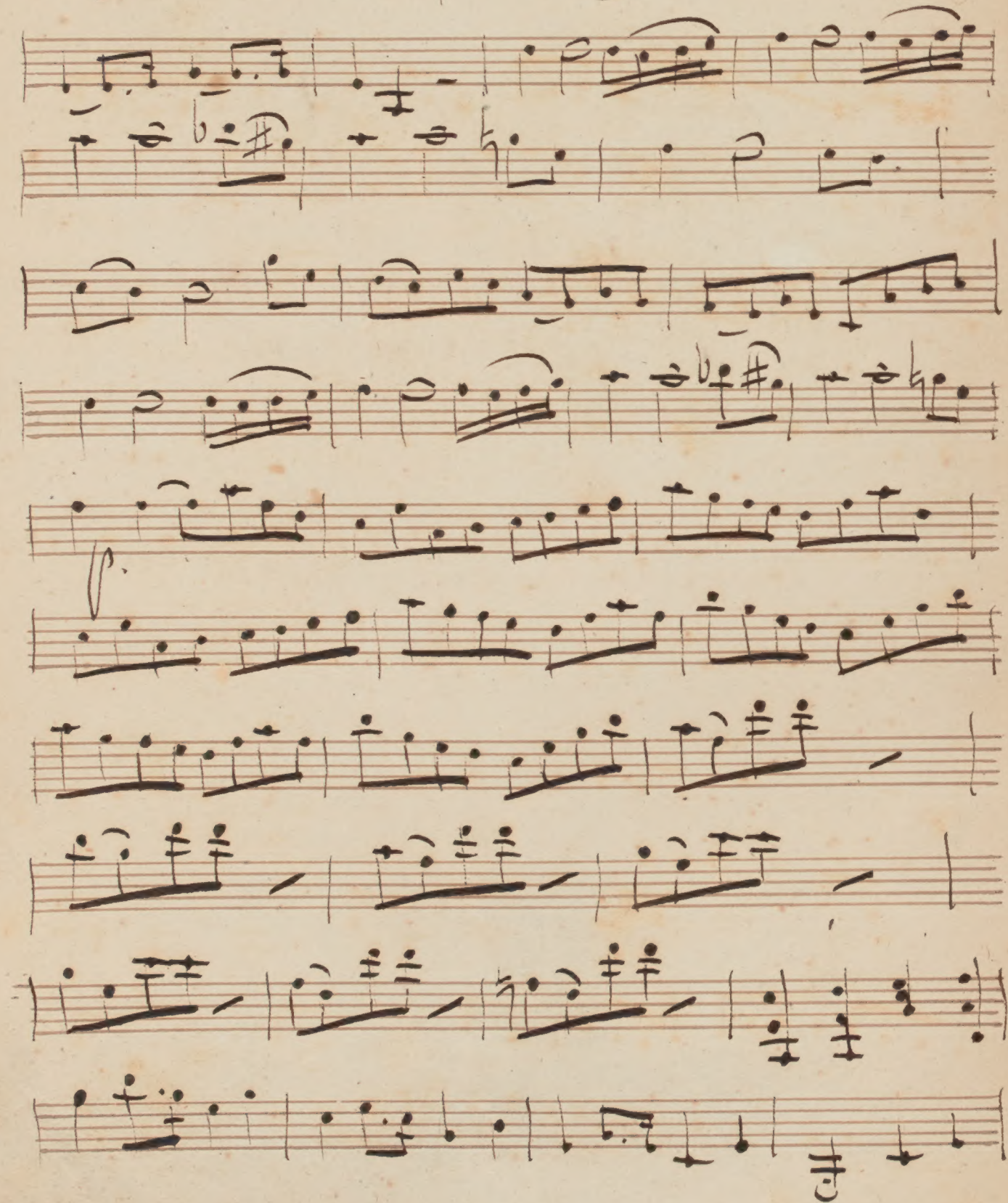
Dans

L'île des amazones.

Violon répétiteur

# Overture

*Allegro maestoso*  $\text{G}\sharp\text{C}$



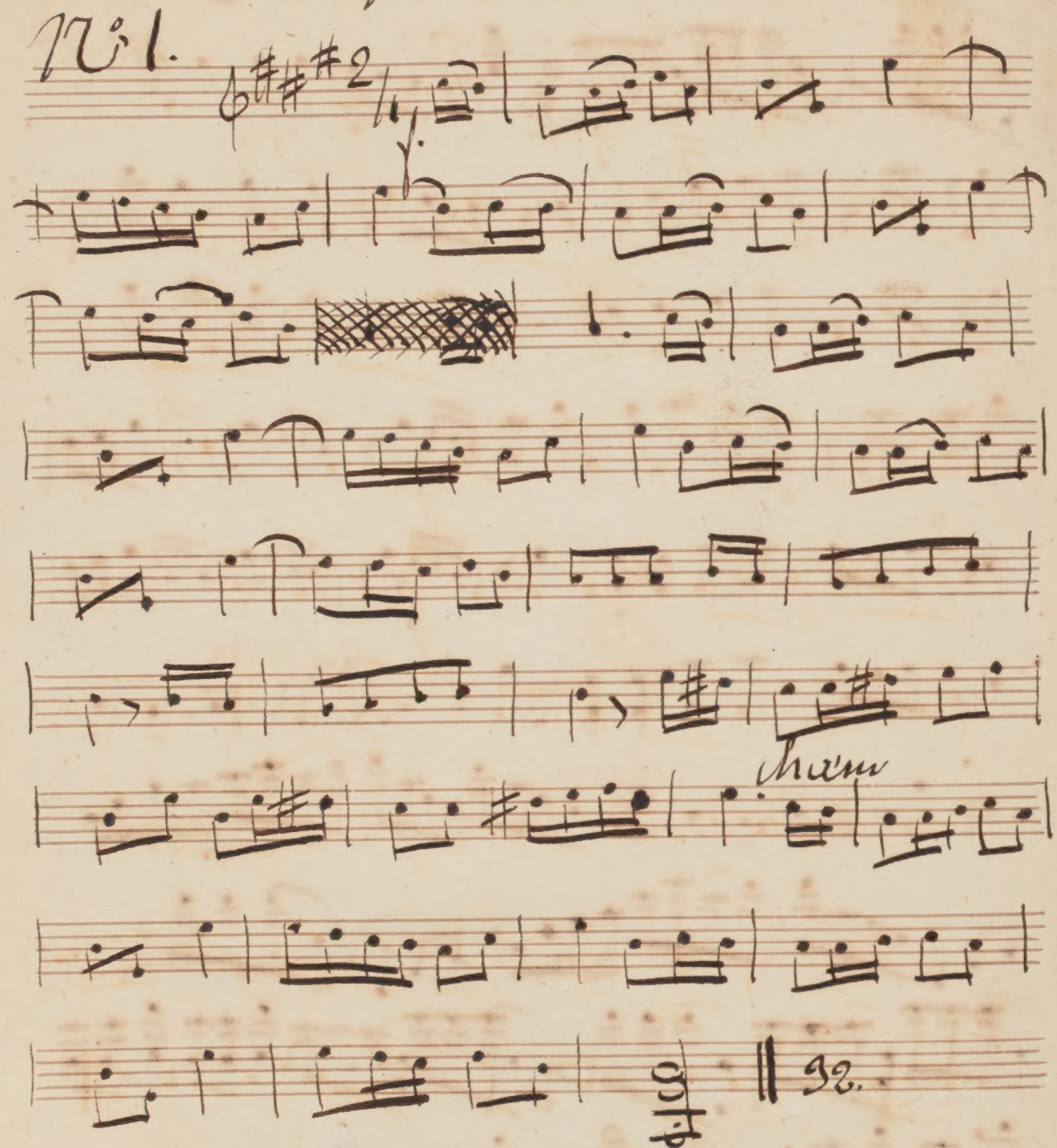
Handwritten musical score on the left page, featuring multiple staves with notes and rests. The key signature is one sharp (F#). The tempo/mood is marked "1<sup>o</sup> tempo" and "Allegro". The time signature is 6/8. The word "Gaiement" is written above the music. The word "Basso" is written below the music. The word "Gaiement" is written below the music.

Handwritten musical score on the right page, featuring multiple staves with notes and rests. The key signature is one sharp (F#). The tempo/mood is marked "Allegro". The time signature is 6/8. The word "Lent" is written above the music. The word "Allegro" is written above the music.

*Fin De L'ouverture*

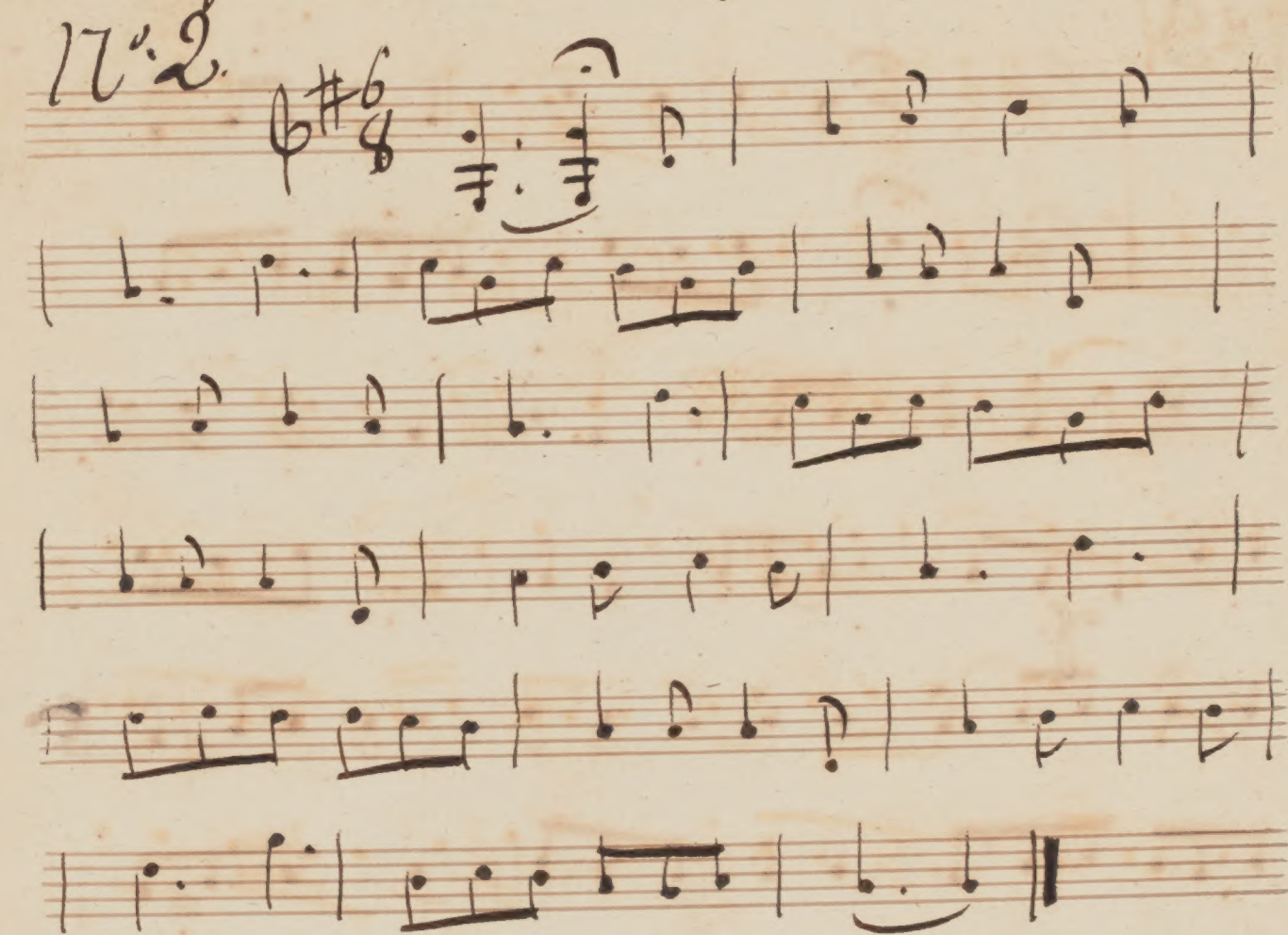
(De suite apres l'ouverture)

N<sup>o</sup> 1.

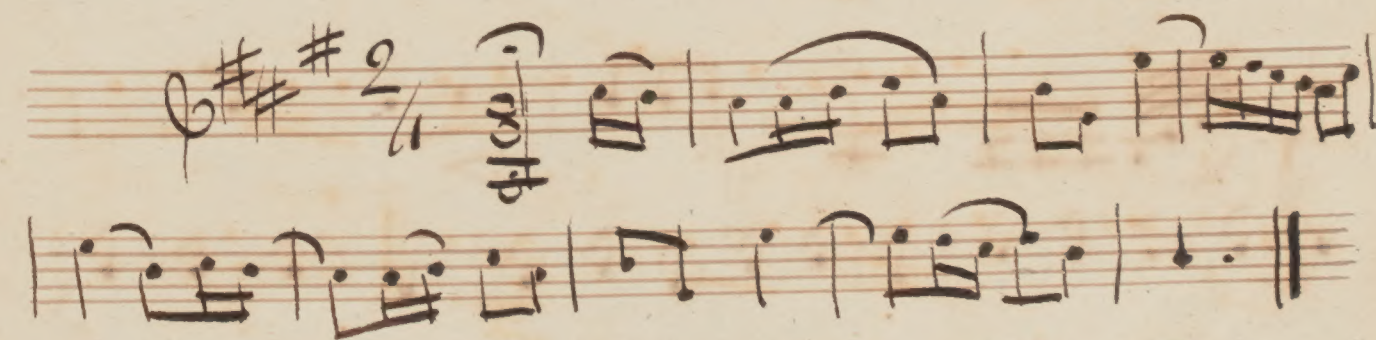


Voila pour tant le metier qu'elles font du matin au soir

N<sup>o</sup> 2.



Demi tour à droite en avant marche



W. S.

général des vivres de l'armée

703

Handwritten musical score for No. 3, Op. 10, No. 3, in D major, 6/8 time. The score is written on ten staves, with the first two staves forming the initial system. The music features a variety of note values, rests, and dynamic markings such as "mf." and "p.". The notation is in a cursive, handwritten style typical of 19th-century manuscripts.

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The key signature is G major (one sharp, F#), and the time signature is 3/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). The music is written in a cursive, handwritten style. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp. The subsequent systems continue the melody and accompaniment, with some staves featuring more complex rhythmic patterns and dynamic changes. The score concludes with a double bar line and repeat signs at the end of the final system.

il ya longtemps que tu me fais attendre ah

N<sup>o</sup> 4. *ritournelle*

Il faut rassembler la troupe aux dames  
mesdames aux dames

N<sup>o</sup> 5.

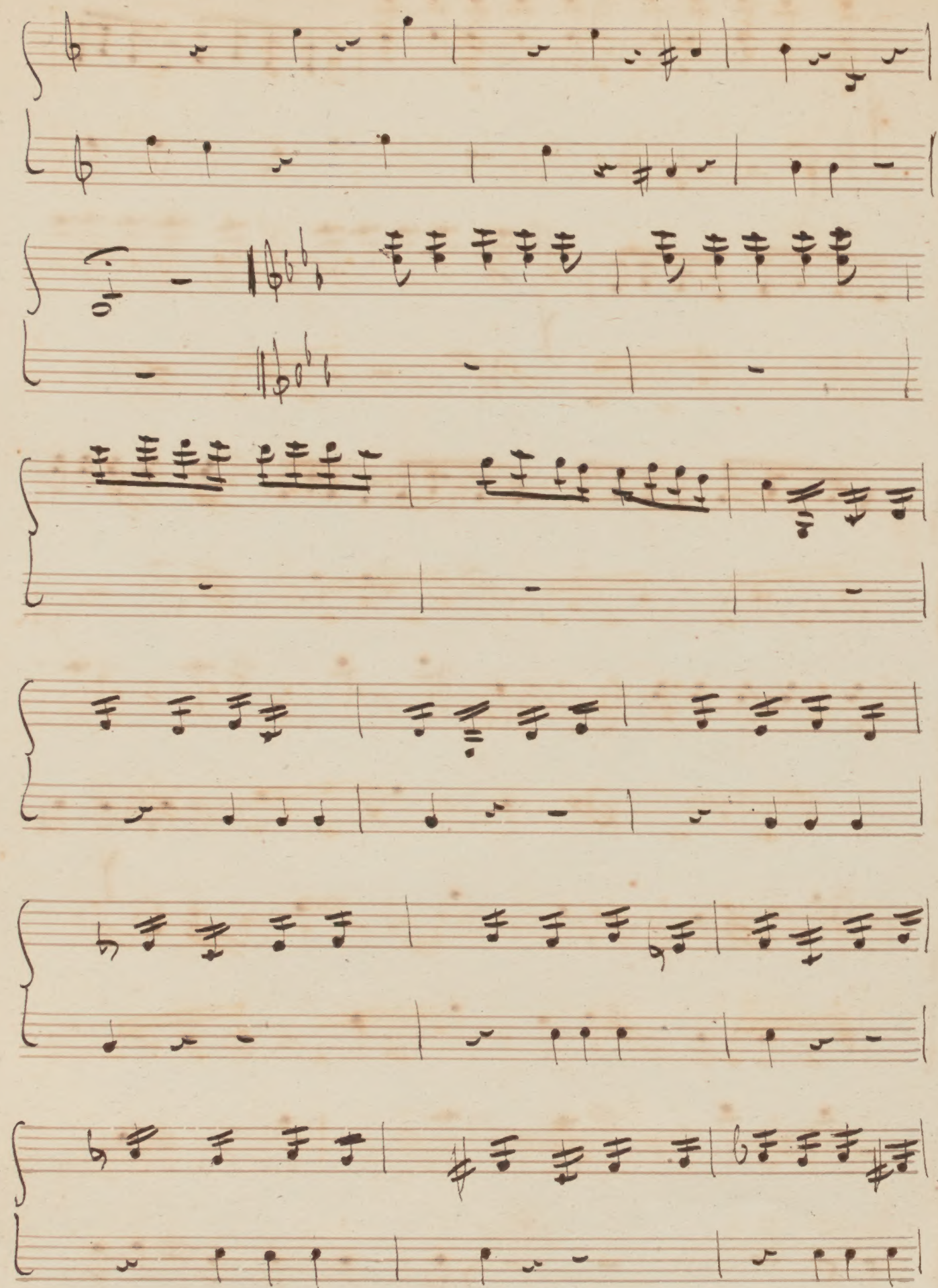
Voti Subito

Handwritten musical score on the left page of a manuscript. It features six systems of music, each with a grand staff (treble and bass clefs). The notation includes various notes, rests, and accidentals (sharps and flats). The paper is aged and slightly discolored.

Handwritten musical score on the right page of a manuscript. It continues the piece from the left page, featuring six systems of music with grand staves. The notation is consistent with the left page, showing notes, rests, and accidentals. The paper is aged and slightly discolored.

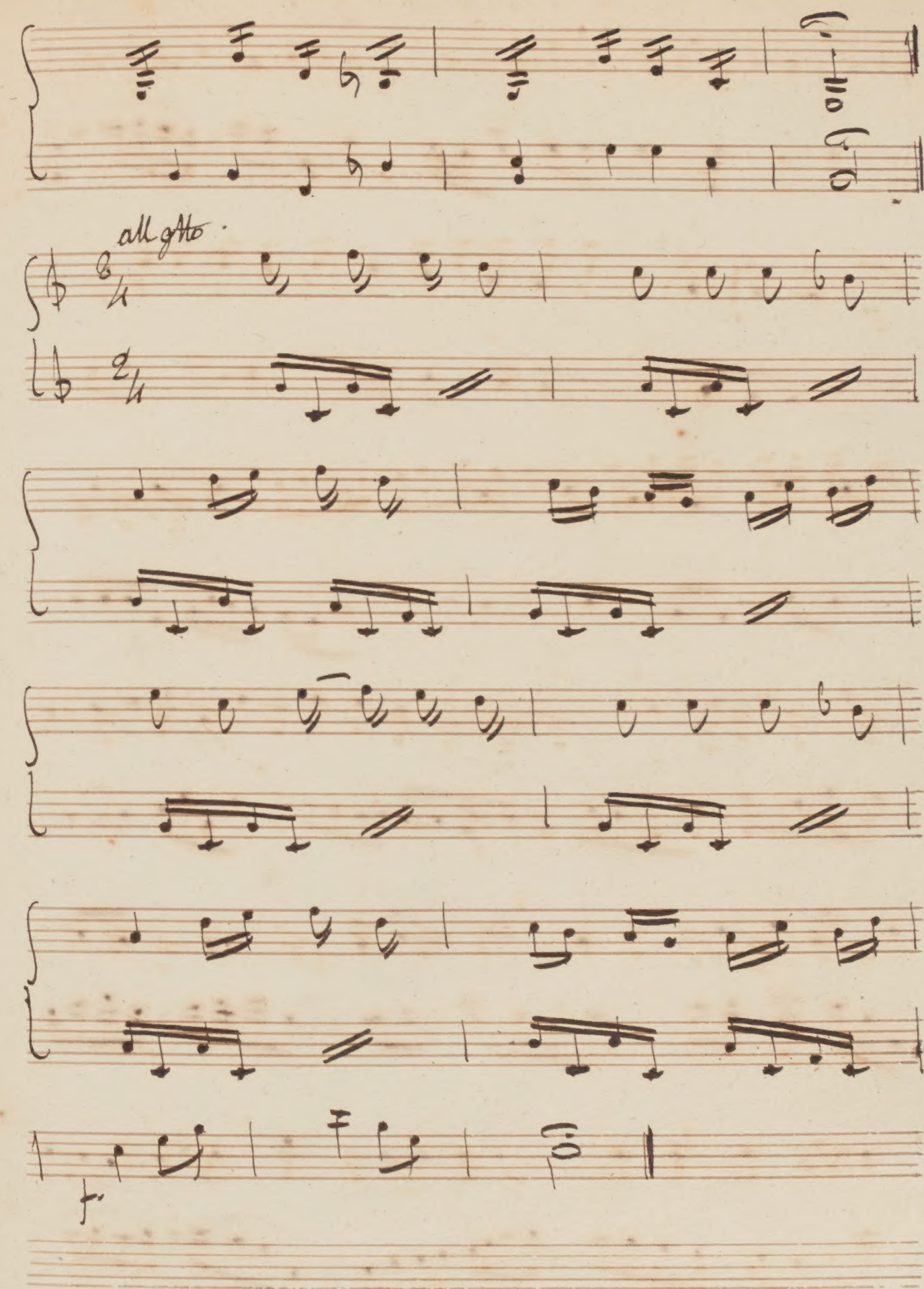
*Volte Subito*

Handwritten musical score on the left page, featuring multiple systems of staves with notes, rests, and bar lines. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

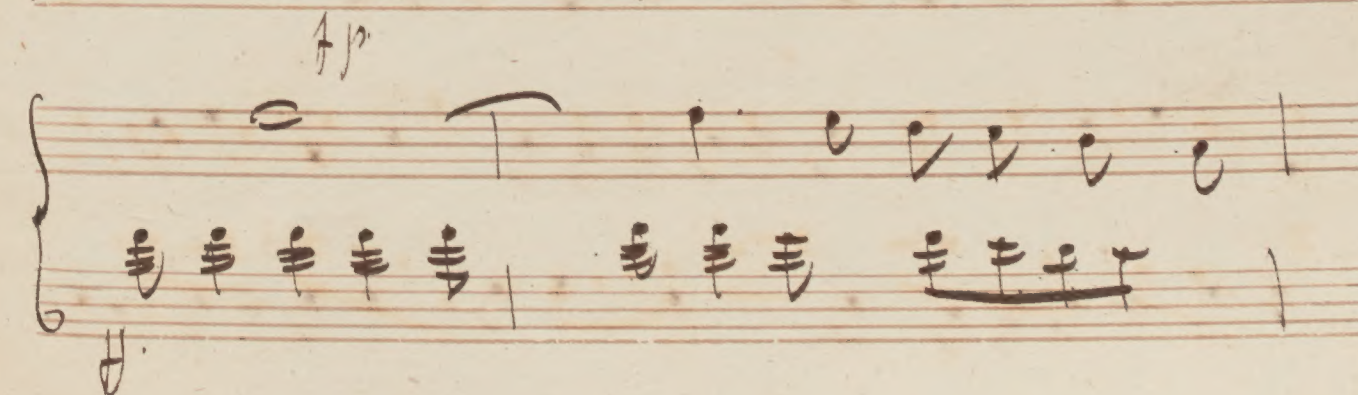
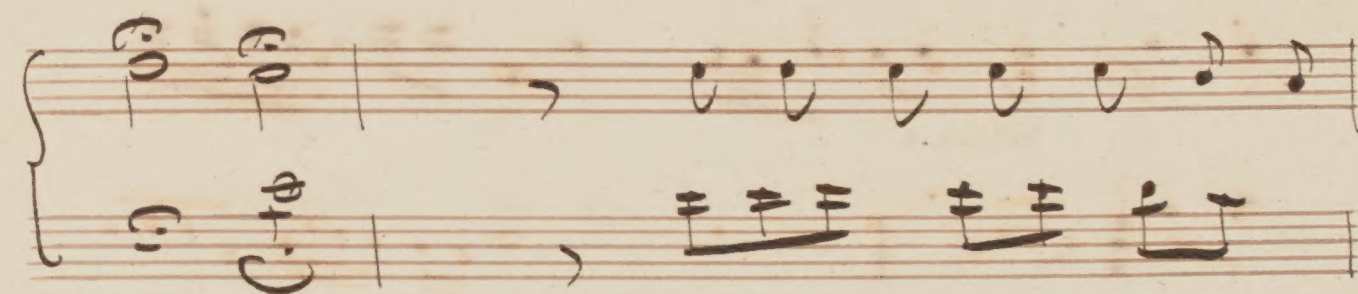
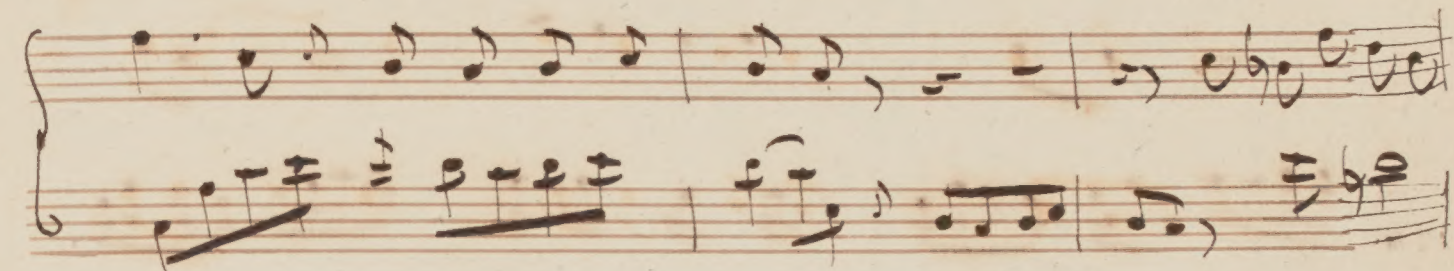
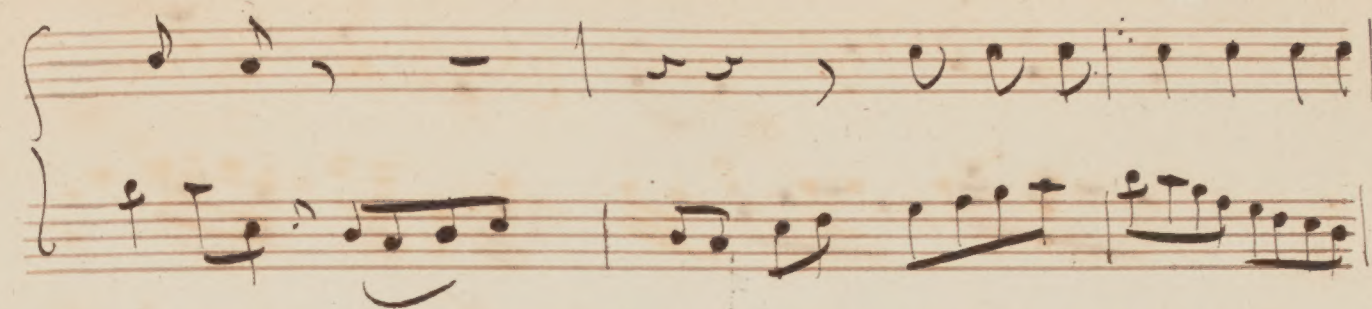
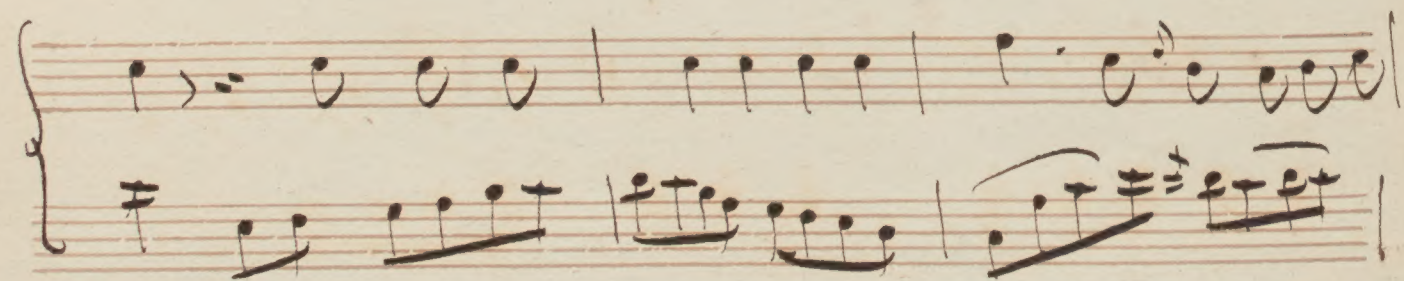
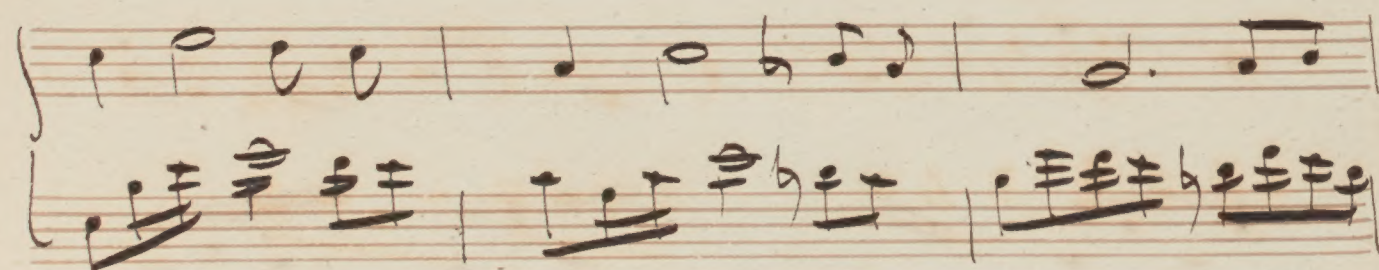
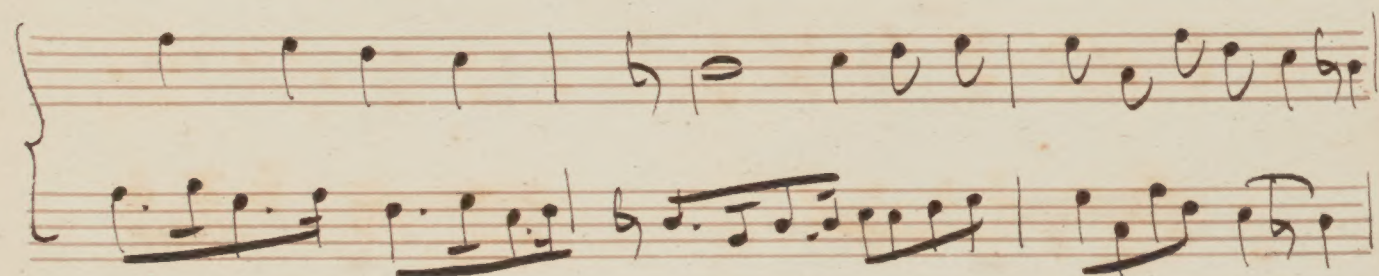
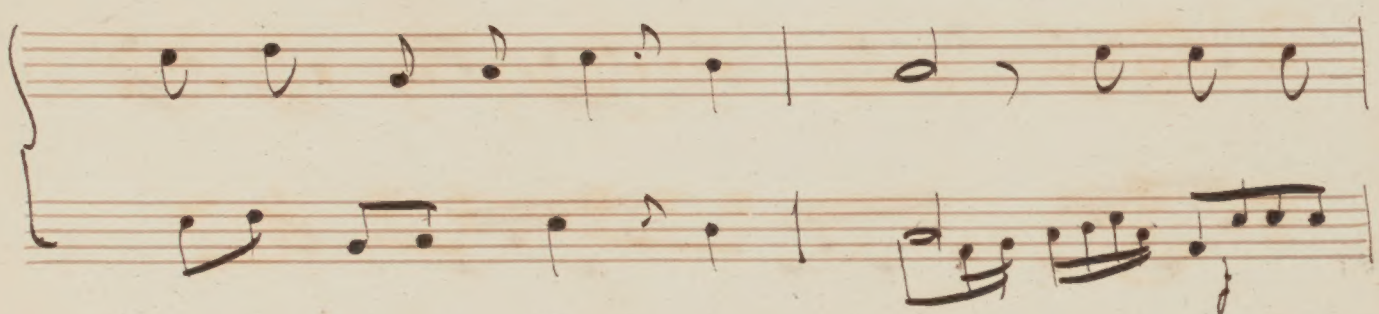
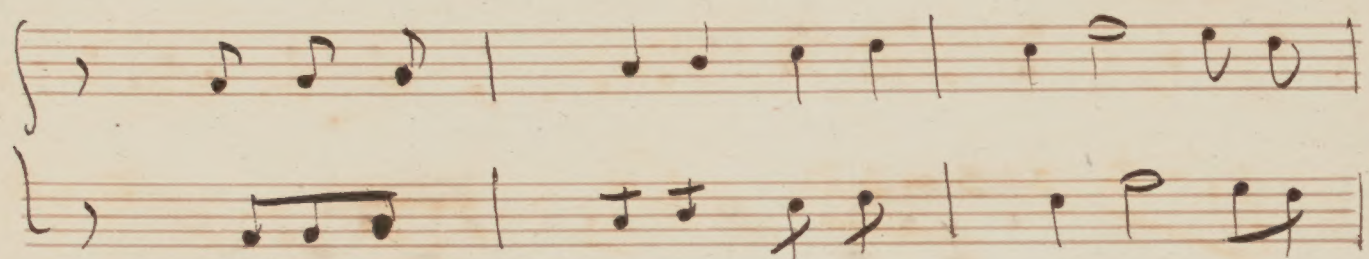
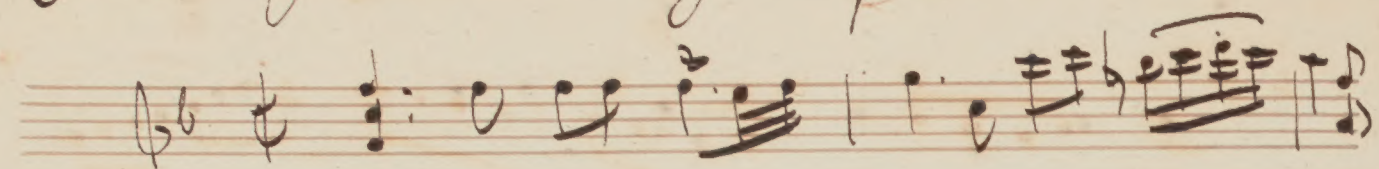


Handwritten musical score on the right page, featuring multiple systems of staves with notes, rests, and bar lines. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings. A tempo marking "all gto." is visible above the first staff.

*all gto.*

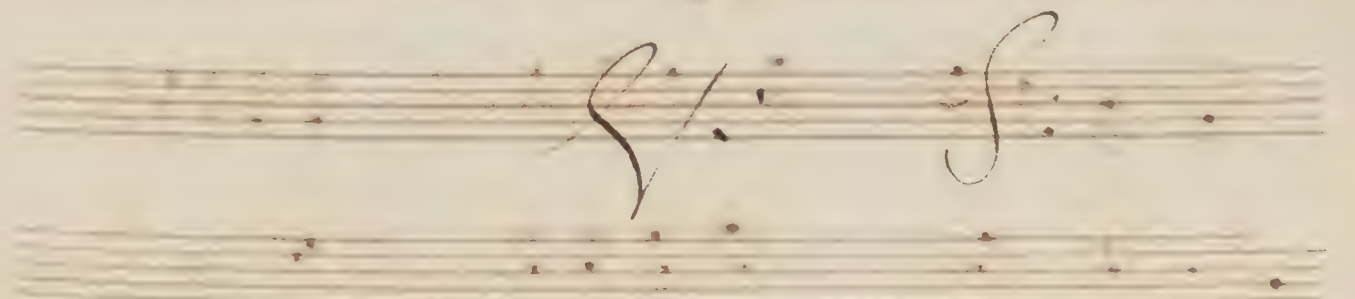
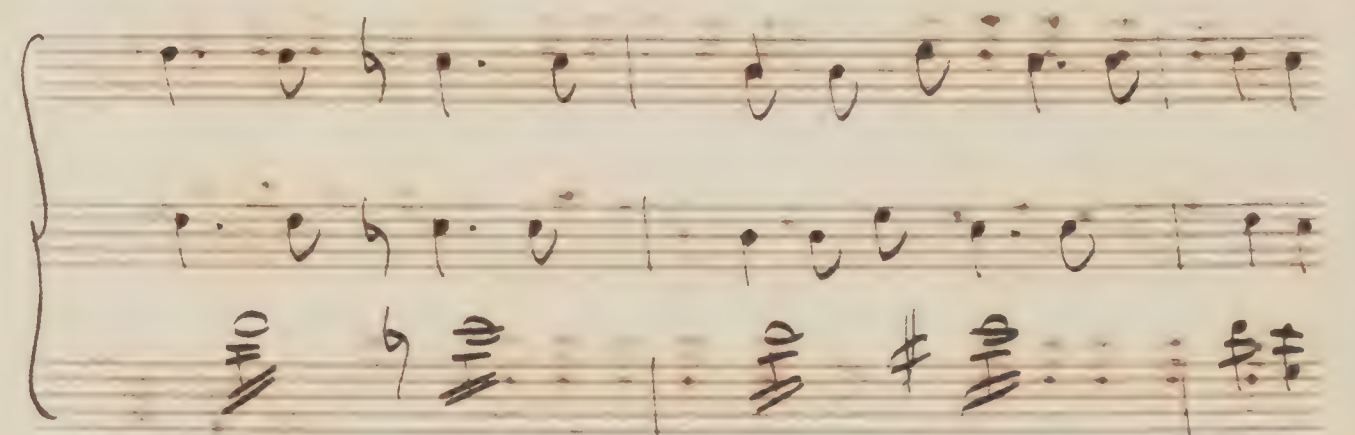
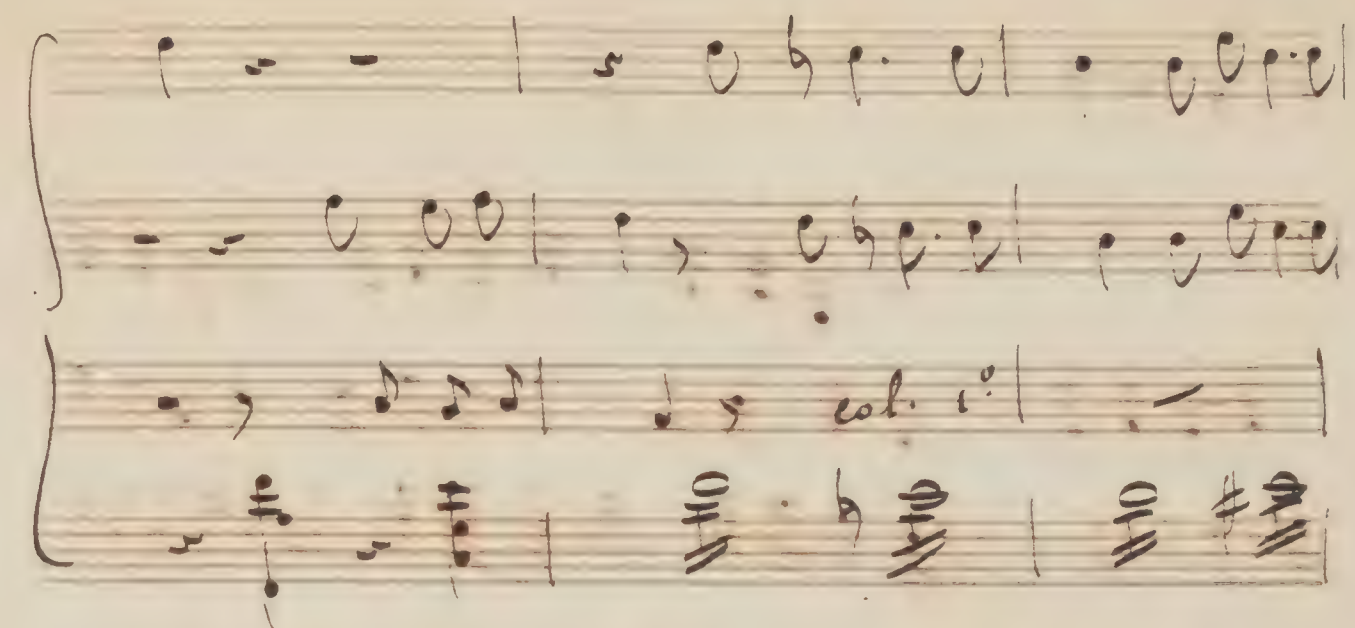
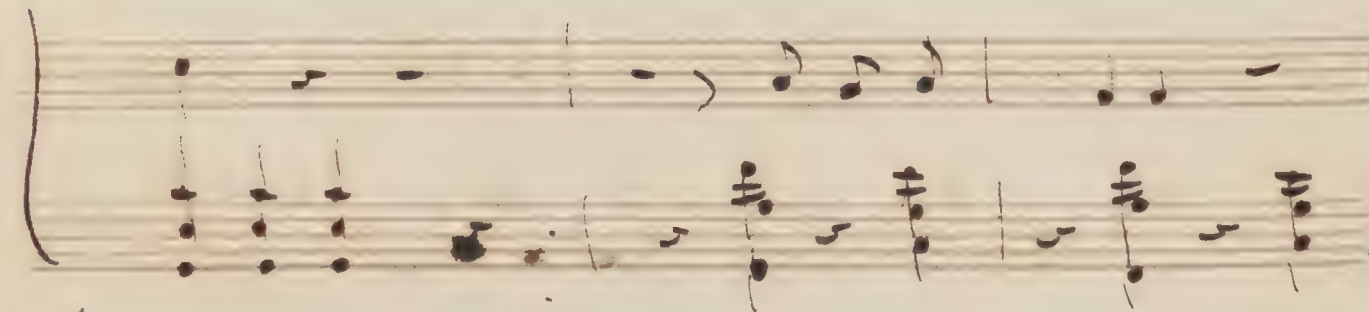
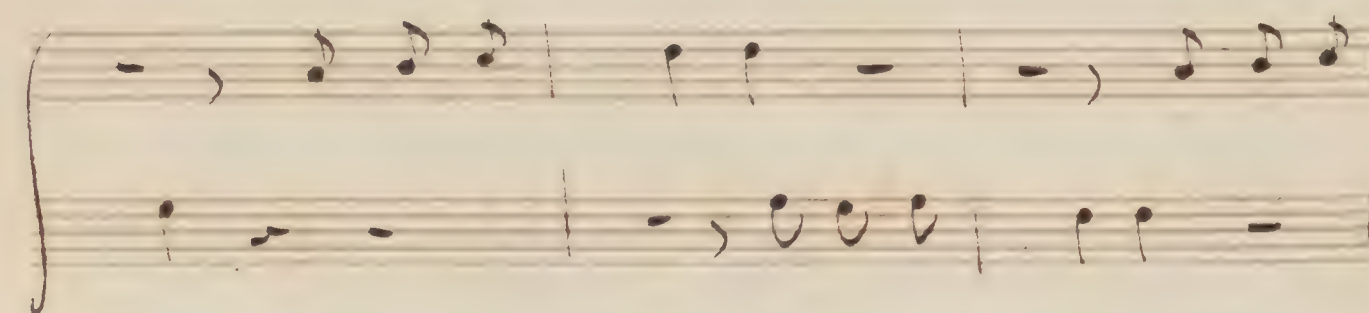
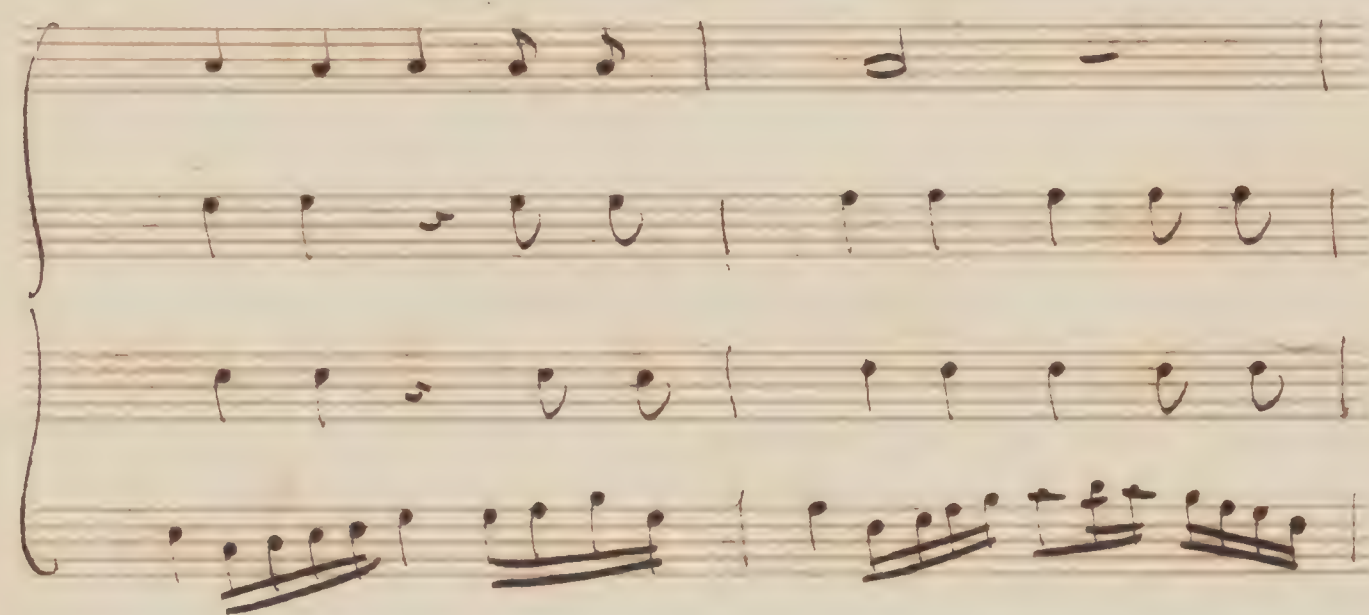
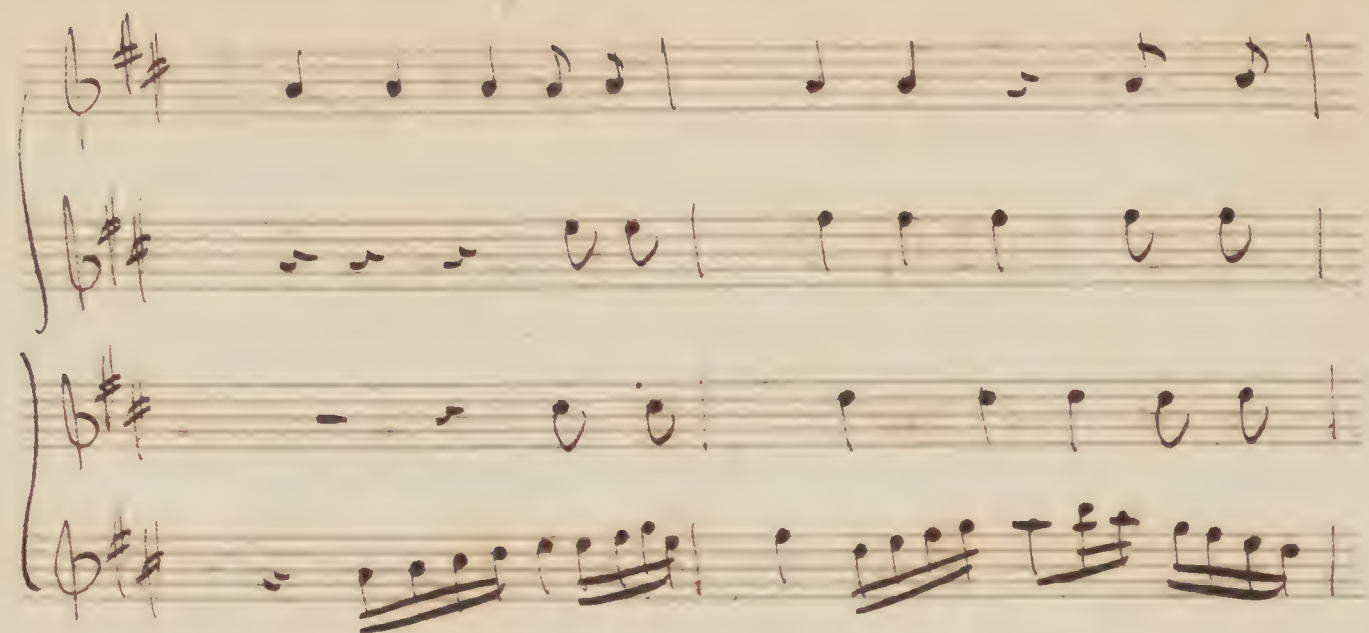


ex. 6. Je ne distingue pas bien encore.



il faut nous donner un coup de main. et nous jurer =  
= a l'observatoire

Doucement donc ce sont des hommes - ah.



*Op. 8 bis*

*allegro*

*canto*

*Op. 8 bis*

Handwritten musical score on the left page. The notation includes various note values, rests, and bar lines. A bracket groups the first two staves. The word "canto" is written above the fifth staff. The piece concludes with a double bar line on the tenth staff.

voilà la premières femmes que je fais fuir

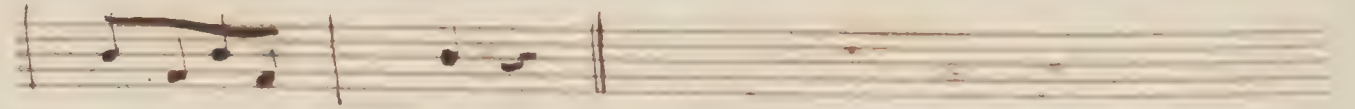
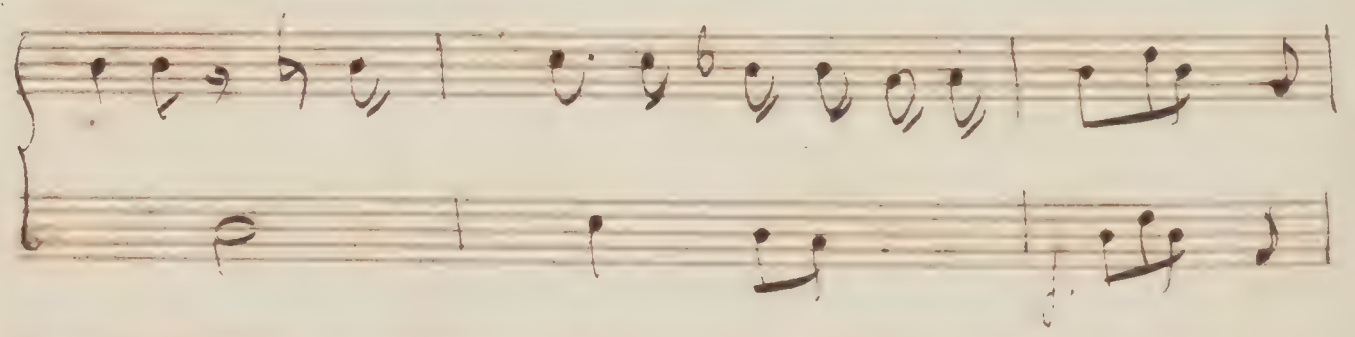
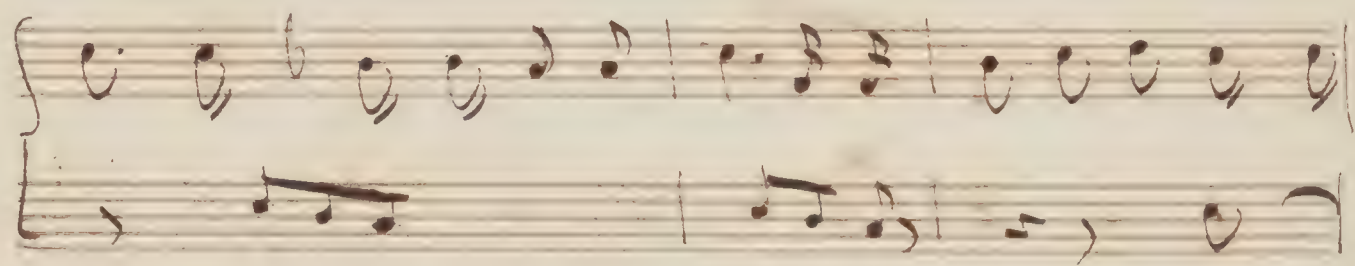
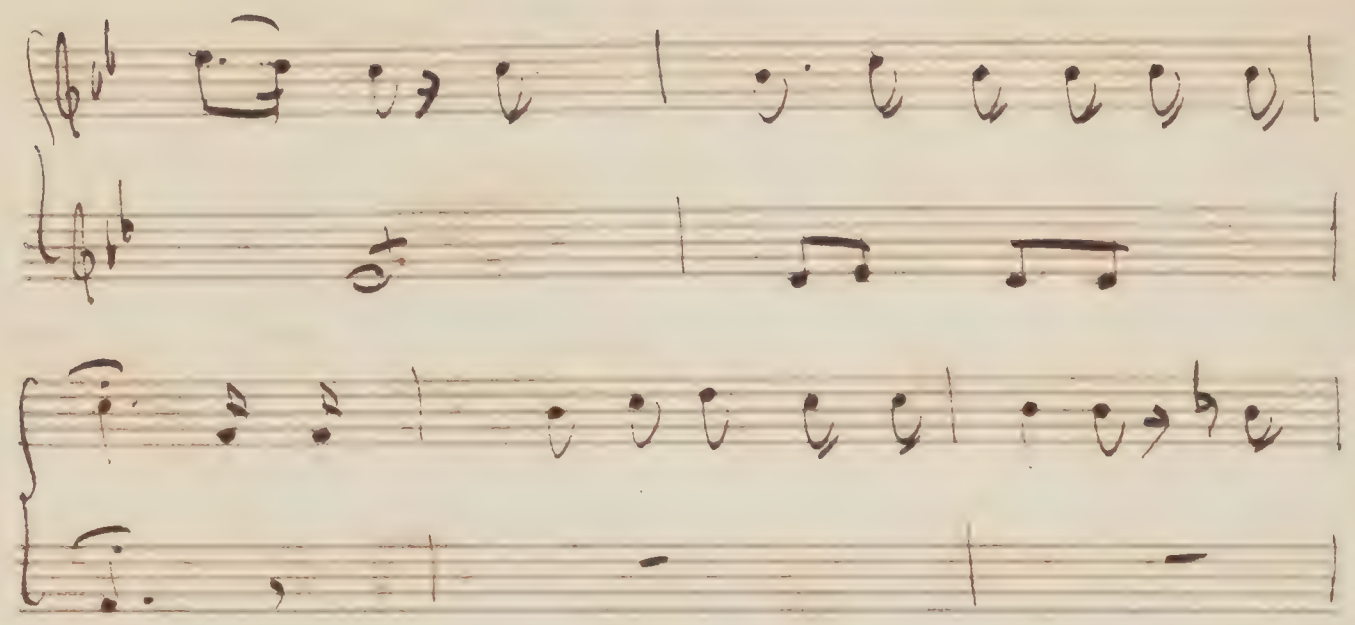
Handwritten musical score on the right page. The notation includes various note values, rests, and bar lines. A bracket groups the first two staves. The piece concludes with a double bar line on the tenth staff.

Handwritten musical score on the left page, featuring a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines, with some sections crossed out by a diagonal line.

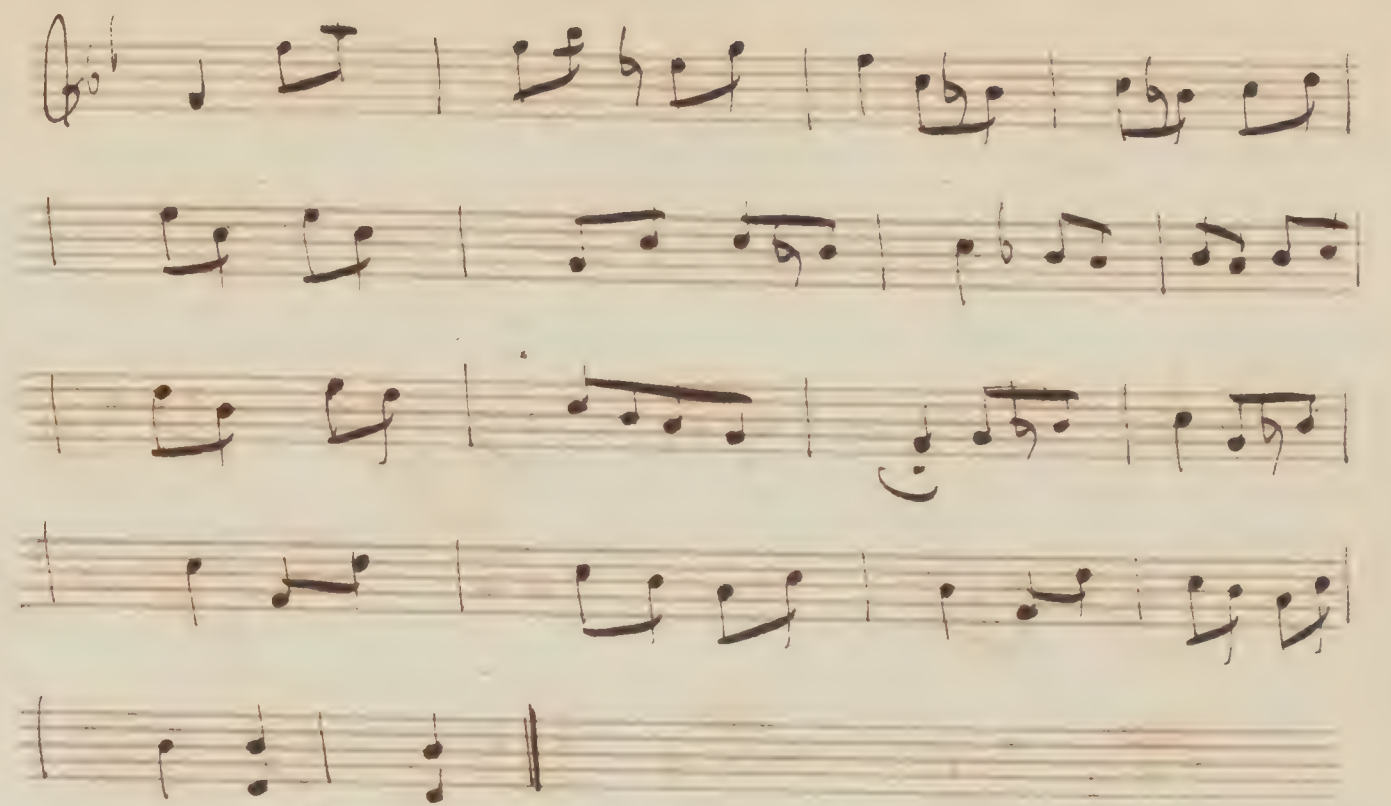
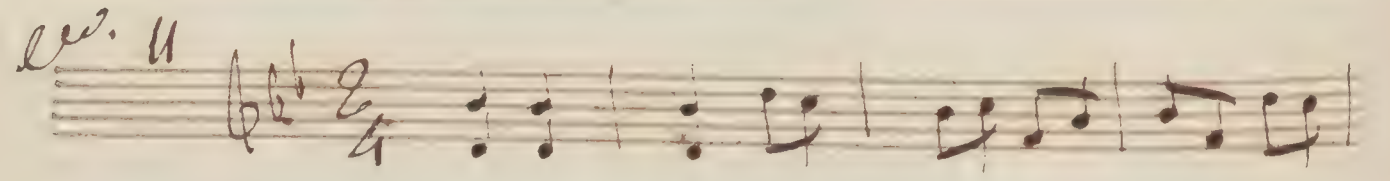
Si je pouvais retrouver ma femme

Handwritten musical score on the right page, featuring a treble and bass staff with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines, with some sections crossed out by a diagonal line.

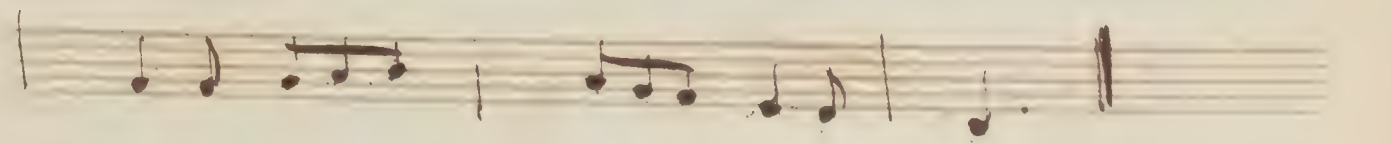
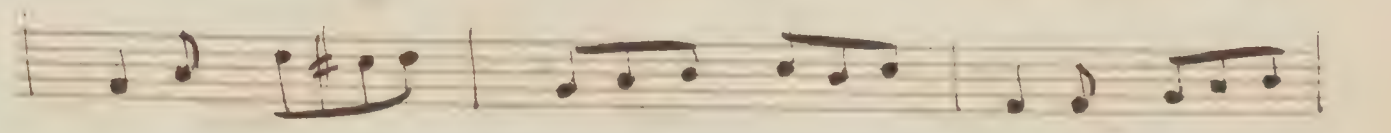
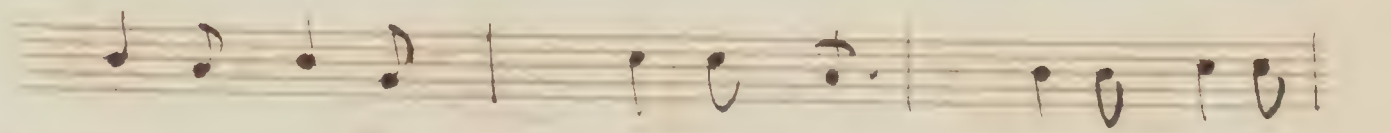
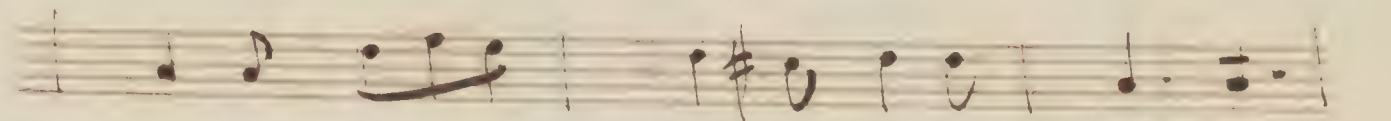
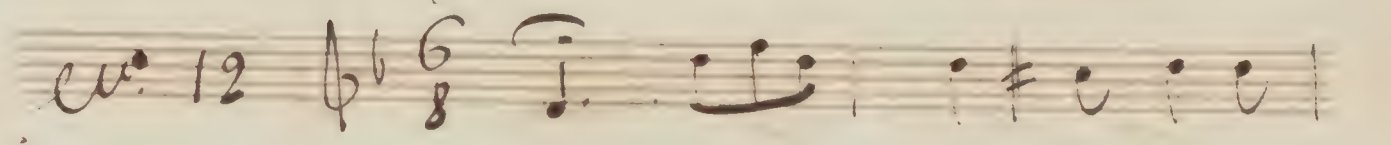
Handwritten musical score on the right page, featuring a treble and bass staff with a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines, with some sections crossed out by a diagonal line.



notre malheur est consommé



en ce cas je vais mettre le couvert



no. 19. pastor.

ah. mon dieu oui bu vous.

ex 14.

all gtho

21

can to

elles ne nous mangeront peut être pas au contraire

ص 15

*moderato*

canto.

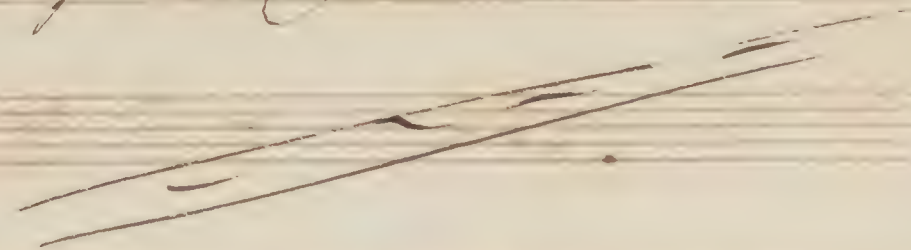
V. J.

Handwritten musical score on the left page of a manuscript. It consists of six systems of staves. The first system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The second system also has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The third system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The fourth system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The fifth system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The sixth system has two staves with a treble and bass clef, key signature of two flats, and a common time signature.

Handwritten musical score on the right page of a manuscript. It starts with a treble clef, key signature of two flats, and a common time signature. The first system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The second system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The third system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The fourth system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The fifth system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The sixth system has two staves with a treble and bass clef, key signature of two flats, and a common time signature.

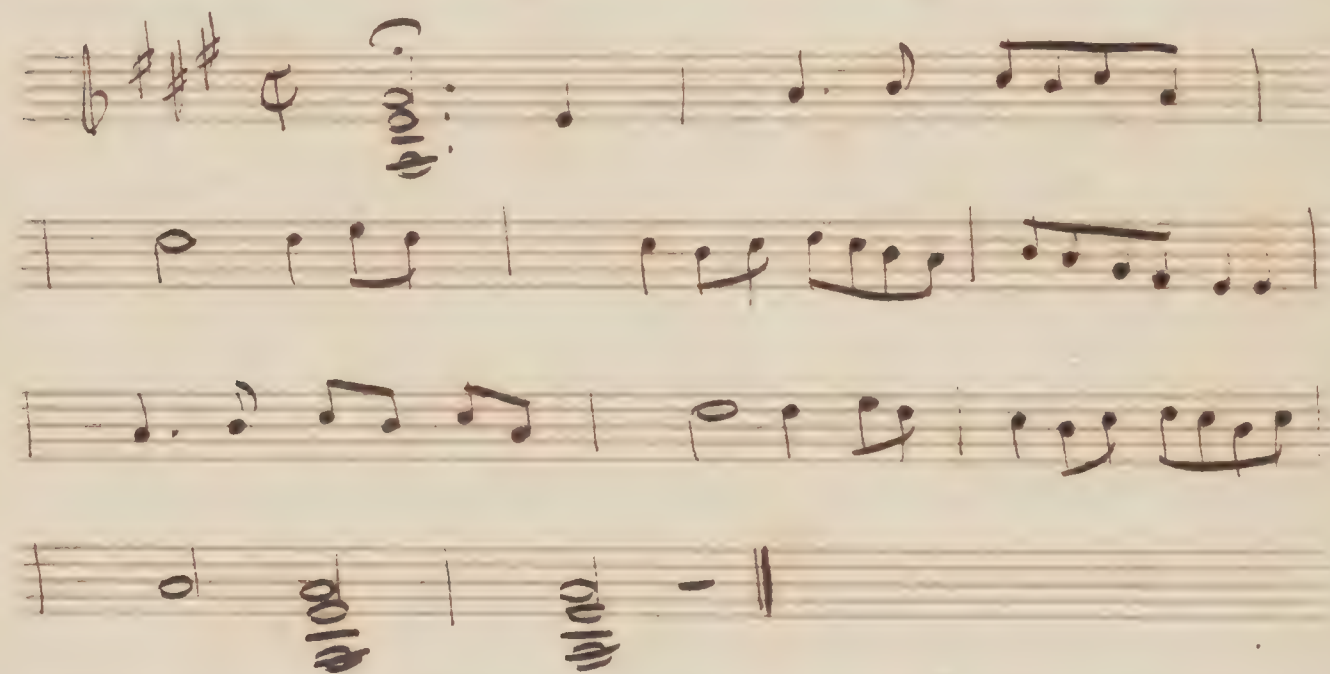
Handwritten musical score on the right page of a manuscript. It starts with a treble clef, key signature of two flats, and a common time signature. The first system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The second system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The third system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The fourth system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The fifth system has two staves with a treble and bass clef, key signature of two flats, and a common time signature. The sixth system has two staves with a treble and bass clef, key signature of two flats, and a common time signature.

*Allegro Presto*



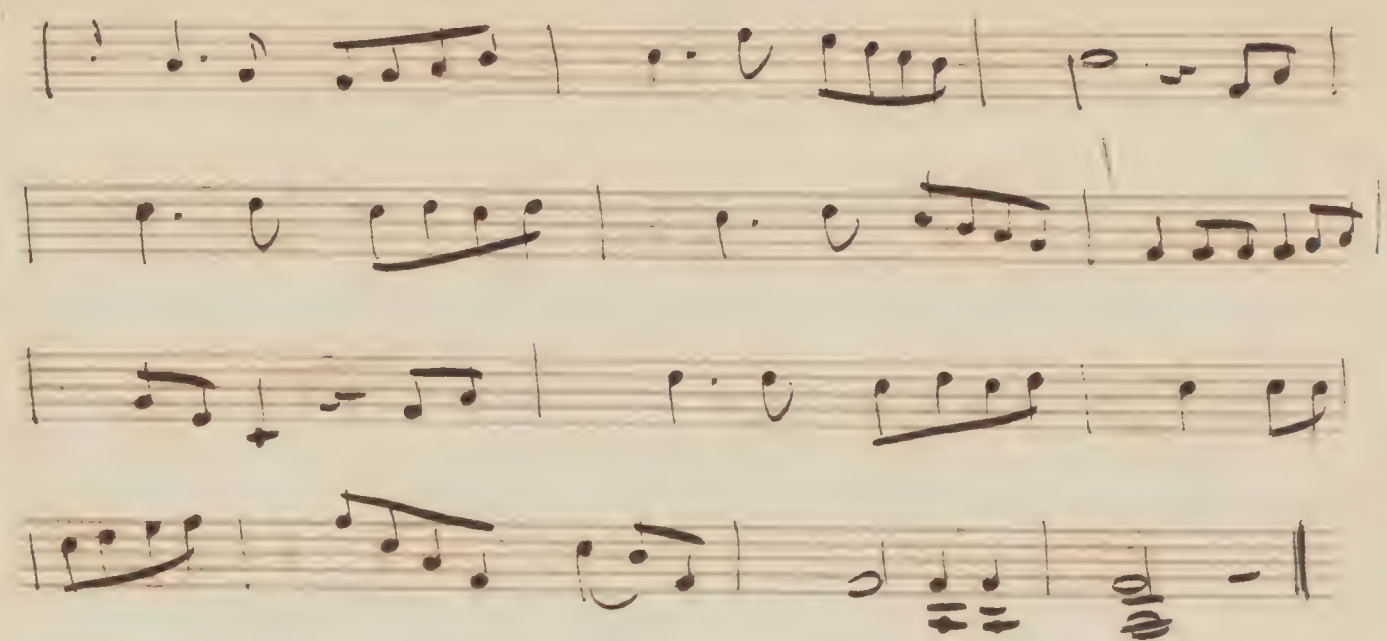
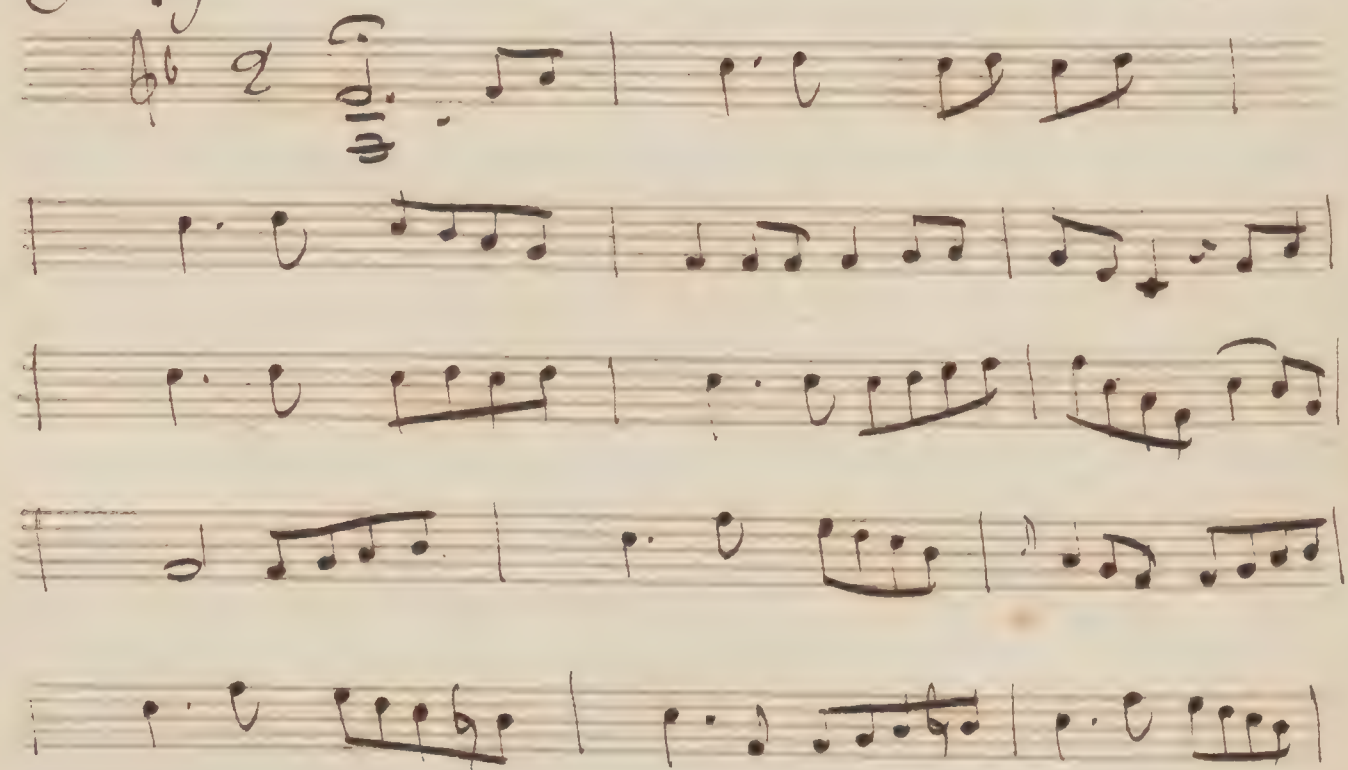
N<sup>o</sup>. 17. *passés*

N<sup>o</sup>. 18. nous ne seront pas alla noce

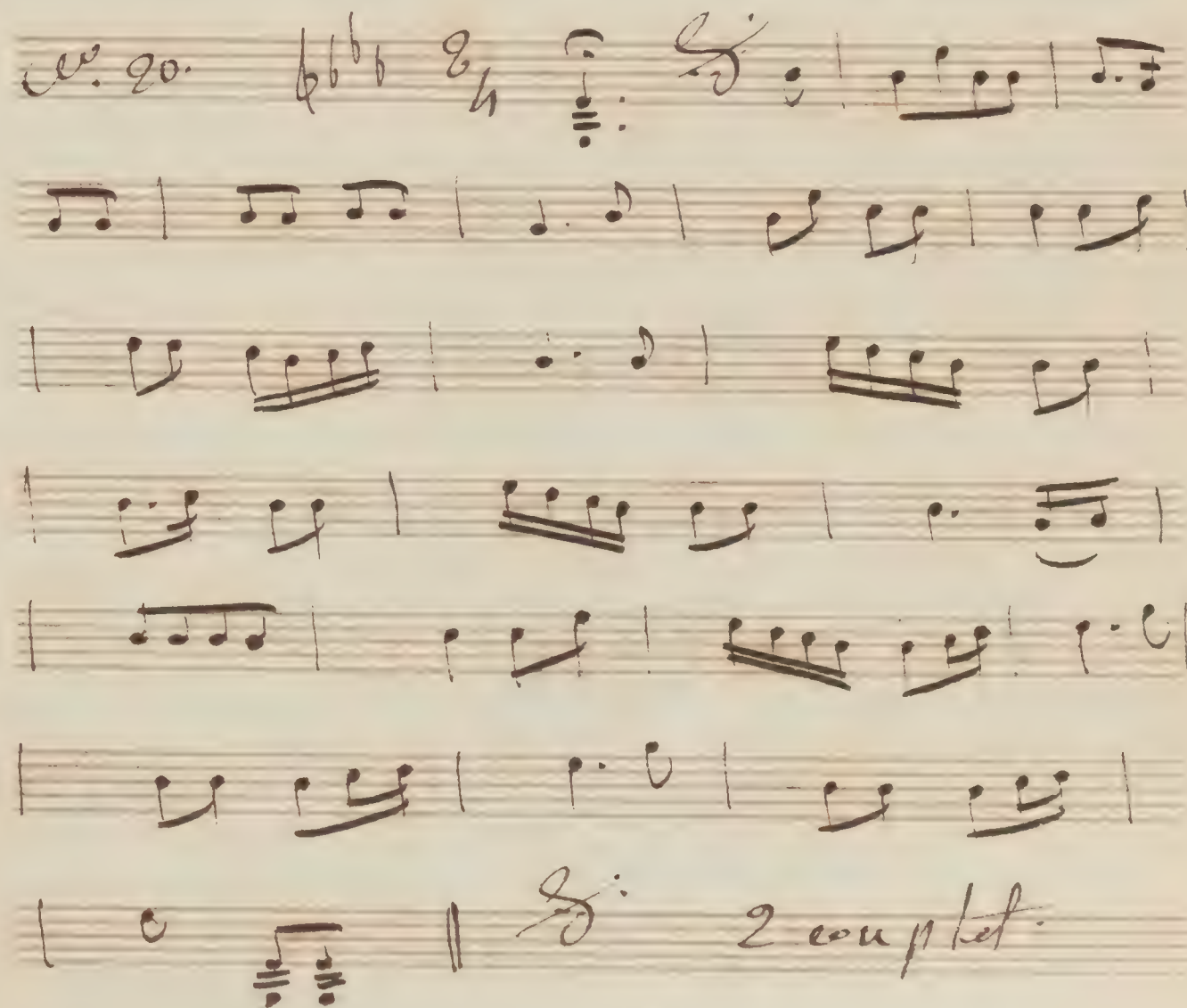


me faire un écrit c'est trop juste

N<sup>o</sup>. 19

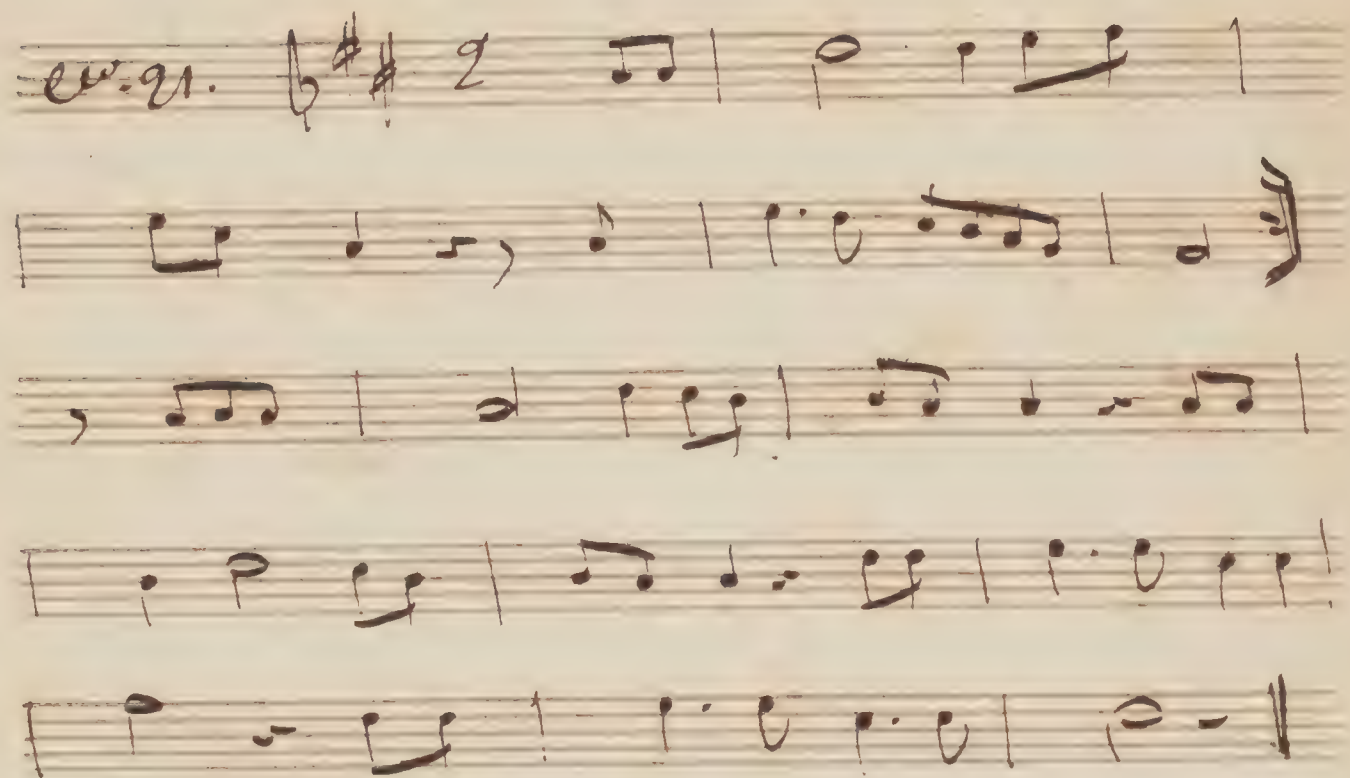


ah. mon Dieu qu'allons nous devenus

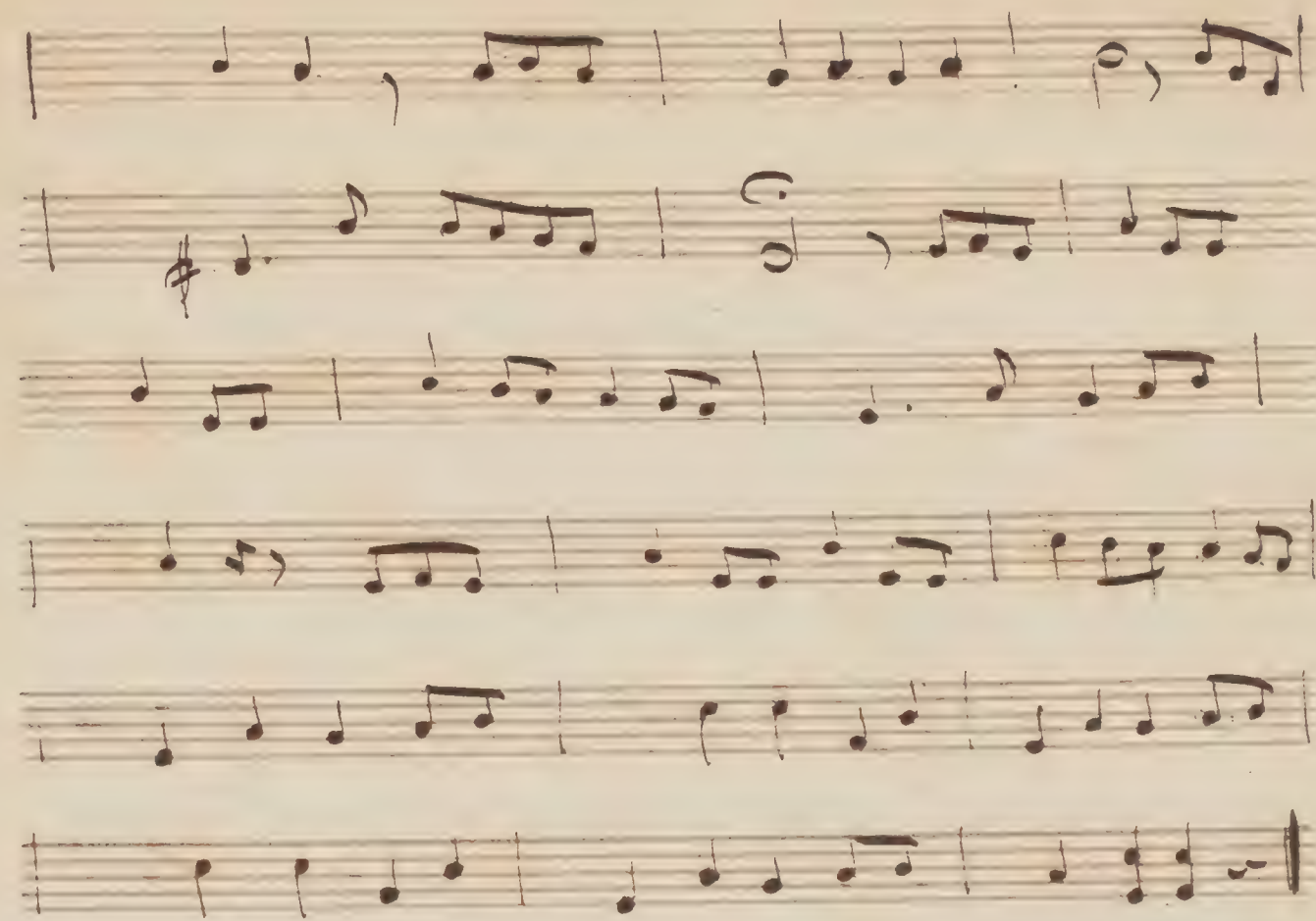
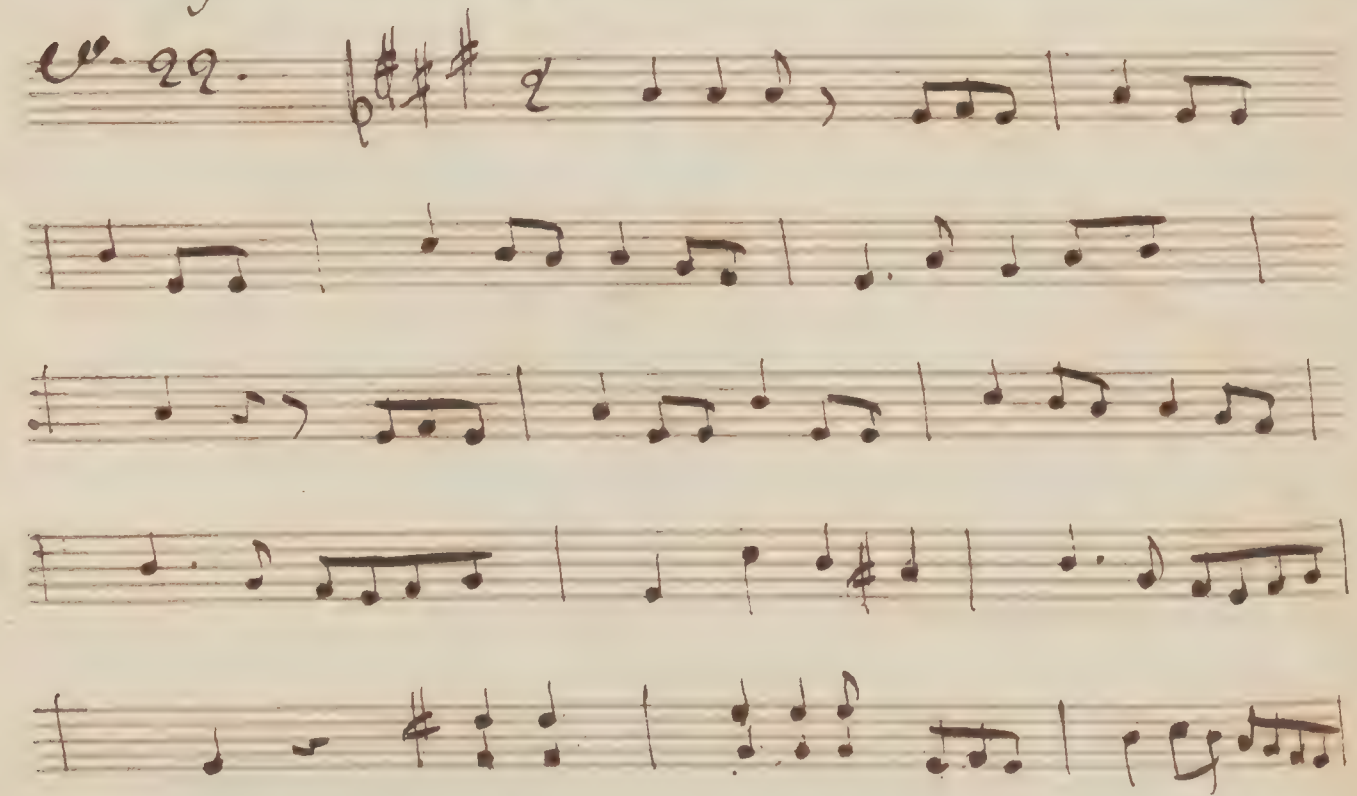


2 couplet.

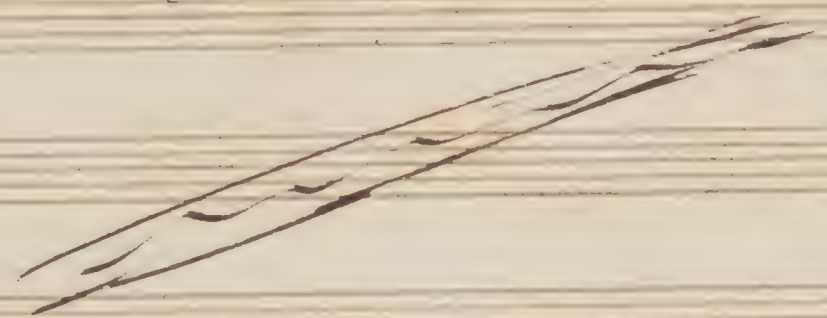
voici la reine.



je l'accepte sans cérémonie



Volty Pour Le no 20



vive la reine ma non. vive la reine ma non.

no. 29

collo

# Ballet

Op. 26. Je marche a votre tête.

Handwritten musical notation for the first piece, Op. 26. The notation is in 2/4 time, marked with a treble clef and a key signature of one sharp (F#). The piece begins with a series of eighth and sixteenth notes, followed by a section marked 'fin'.

Fin du 1<sup>er</sup> acte.

# Entrée

Handwritten musical notation for the second piece, 'Entrée'. The notation is in 2/4 time, marked with a treble clef and a key signature of one sharp (F#). The piece begins with a series of eighth and sixteenth notes, followed by a section marked 'basso'.

Fin.

*allegro.*

Handwritten musical score on the left page of a manuscript. The score is written in 8/8 time and features a key signature of two flats (B-flat and E-flat). It consists of six systems of staves. The first system has a brace on the left. The notation includes various note values, rests, and bar lines. The paper is aged and slightly discolored.

Handwritten musical score on the right page of a manuscript. The score continues from the left page and consists of six systems of staves. The notation includes various note values, rests, and bar lines. The paper is aged and slightly discolored.

en voyant de toute les couleurs:

ex. 26.  $\text{b}^{\sharp} 2/4$

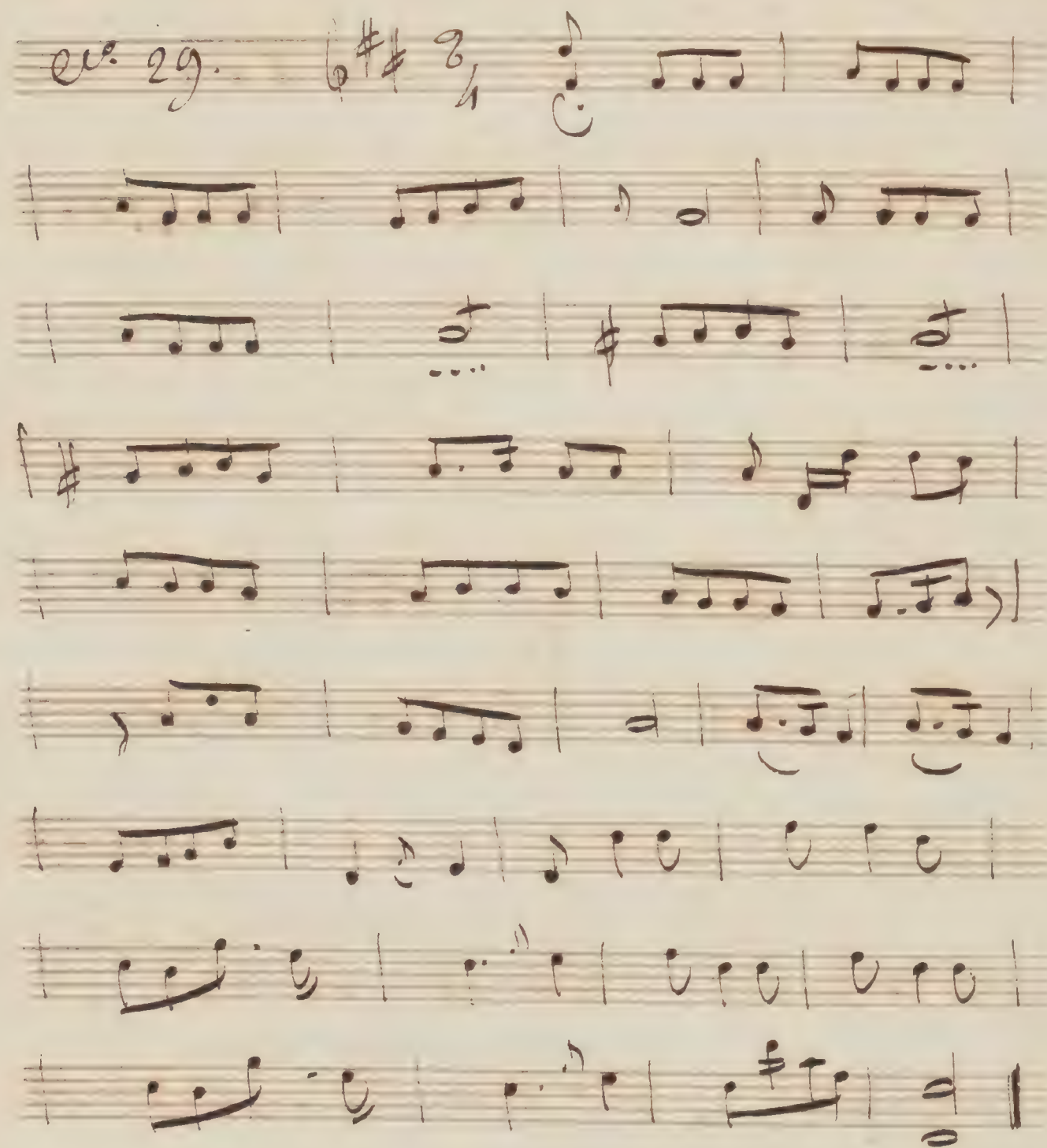
vous en mordrez. les ponce.

ex. 27.  $\text{b}^{\flat} 2/4$

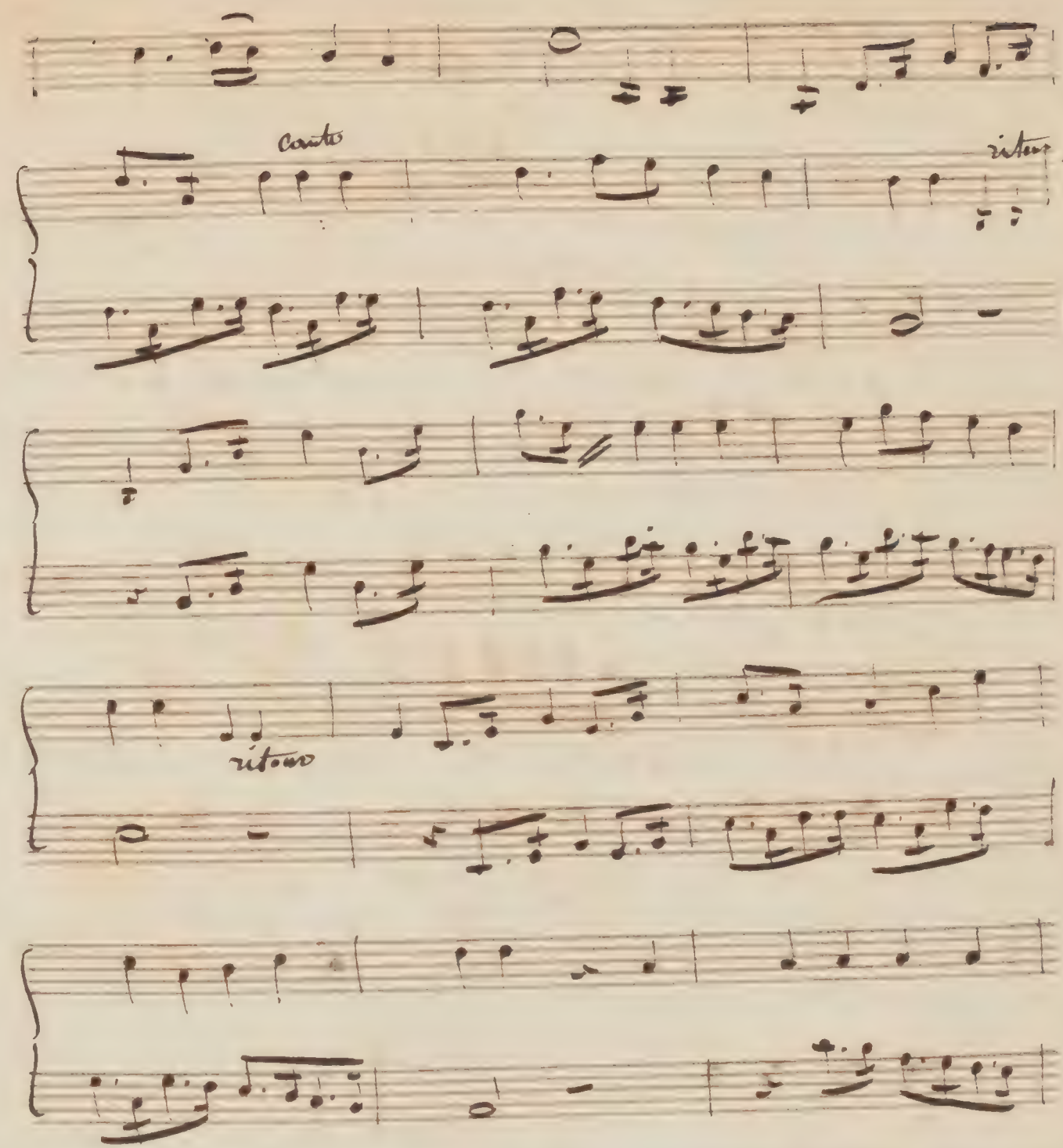
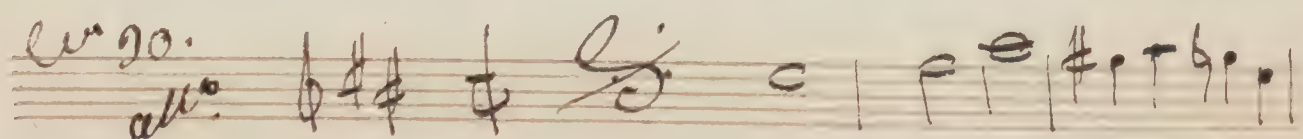
vous vous l'accommoder — laissez donc

ex. 28  $\text{b}^{\sharp} 9/8$

a ma tendresse moi. vous



Ille me chappe... je seduirai Les juges.



$\frac{2}{6}$  *Allegro* Presto

Handwritten musical score on the left page. The notation includes various note values, rests, and dynamic markings. A specific instruction, "ritour", is written above a section of the lower staves. The manuscript is written in a cursive style on aged paper.

*effrayer moins jadis la grande épouvante*

Handwritten musical score on the right page. The notation continues from the left page, featuring multiple staves with notes and rests. The page concludes with a double bar line and a repeat sign. The manuscript is written in a cursive style on aged paper.

Handwritten musical score on the left page of a manuscript. The page contains six systems of music, each consisting of two staves joined by a brace. The notation is in a historical style, featuring various note values (minims, crotchets, quavers), rests, and bar lines. The ink is dark brown on aged, slightly discolored paper.

Handwritten musical score on the right page of a manuscript. The page contains six systems of music, each consisting of two staves joined by a brace. The notation is in a historical style, featuring various note values, rests, and bar lines. The ink is dark brown on aged, slightly discolored paper.

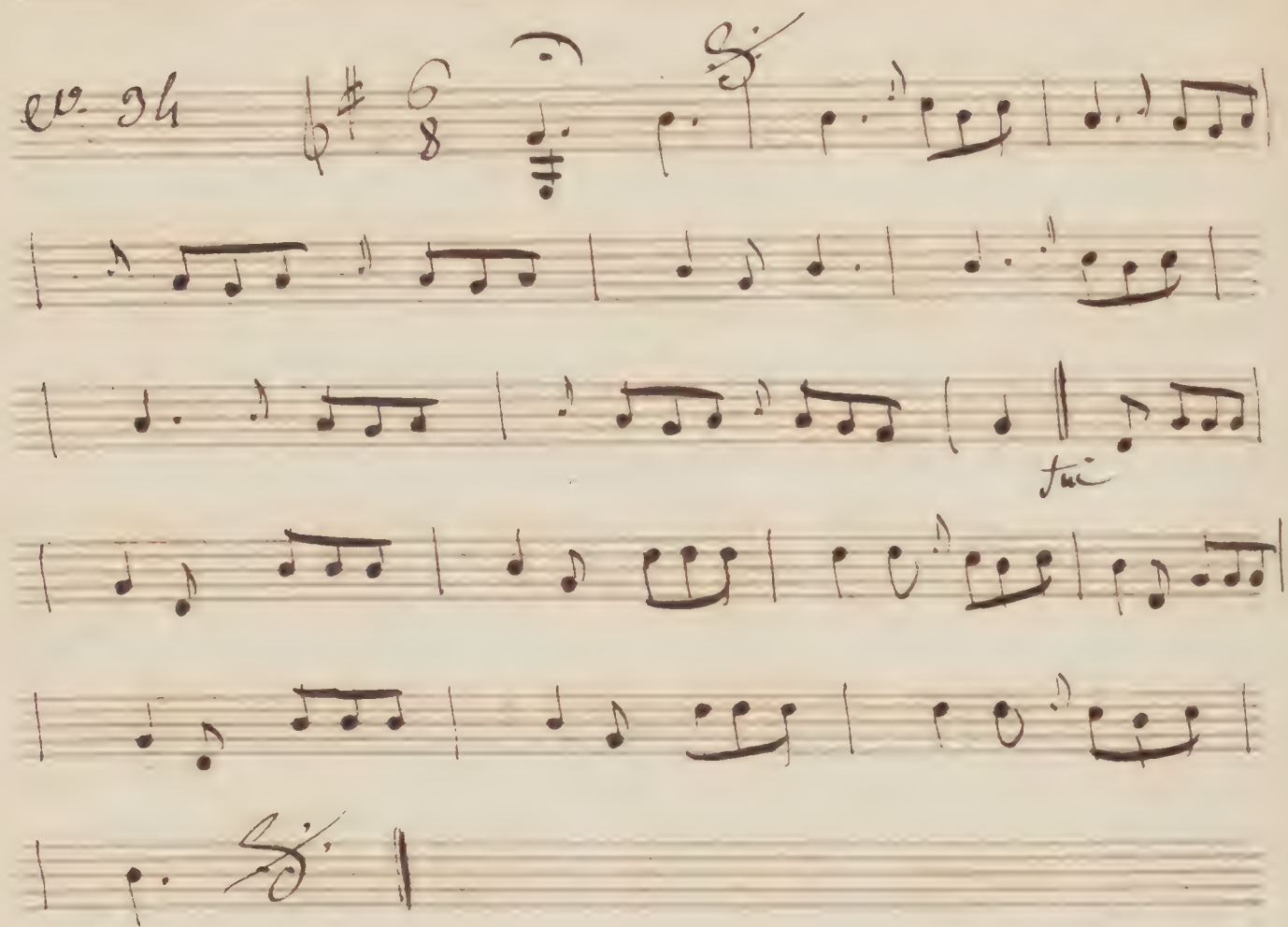
*Je m'accorde bien.*

*ex: 99*  $\text{6/8}$   $\text{F\#}$

Below the musical notation, there is a large, stylized signature or flourish.

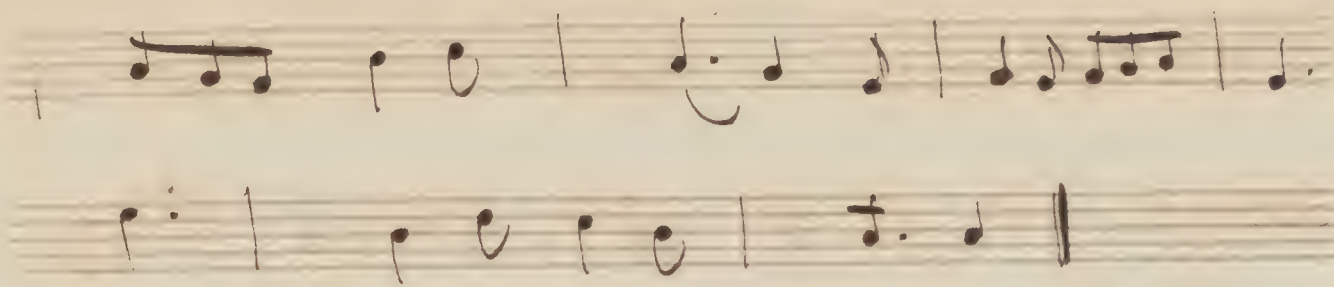
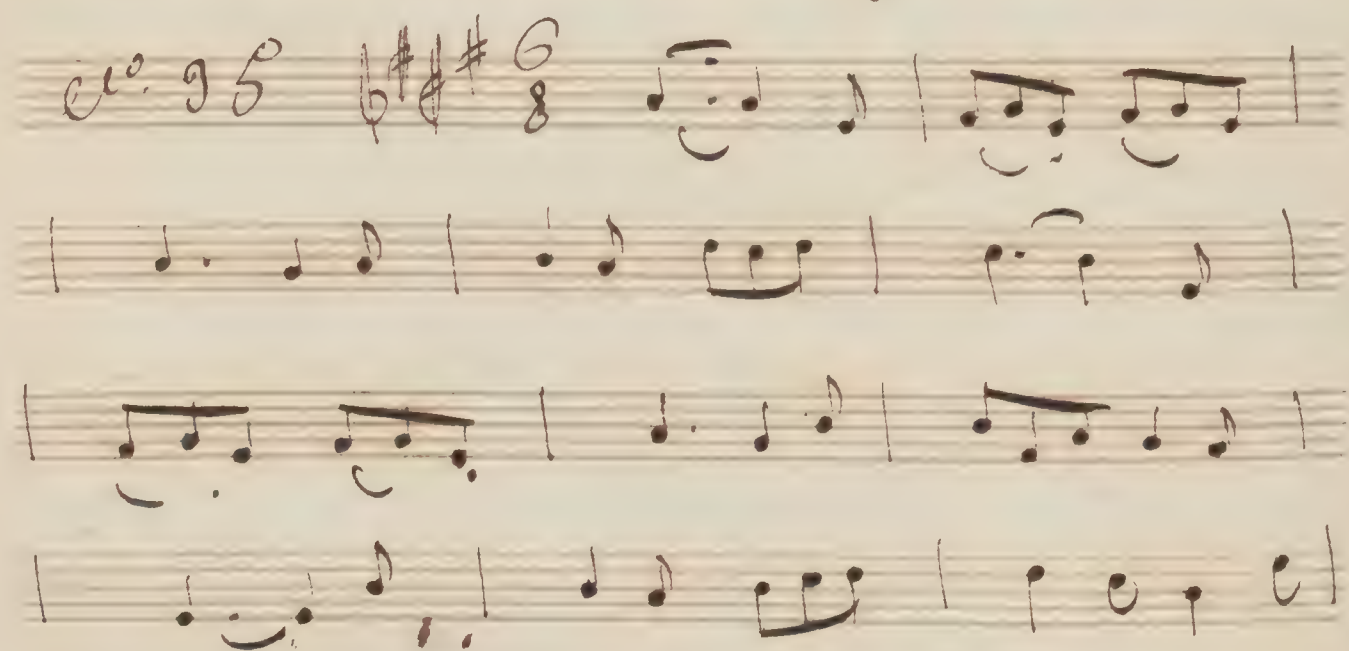
il commence a attendre

ex. 24  $\text{b}^{\sharp} \frac{6}{8}$



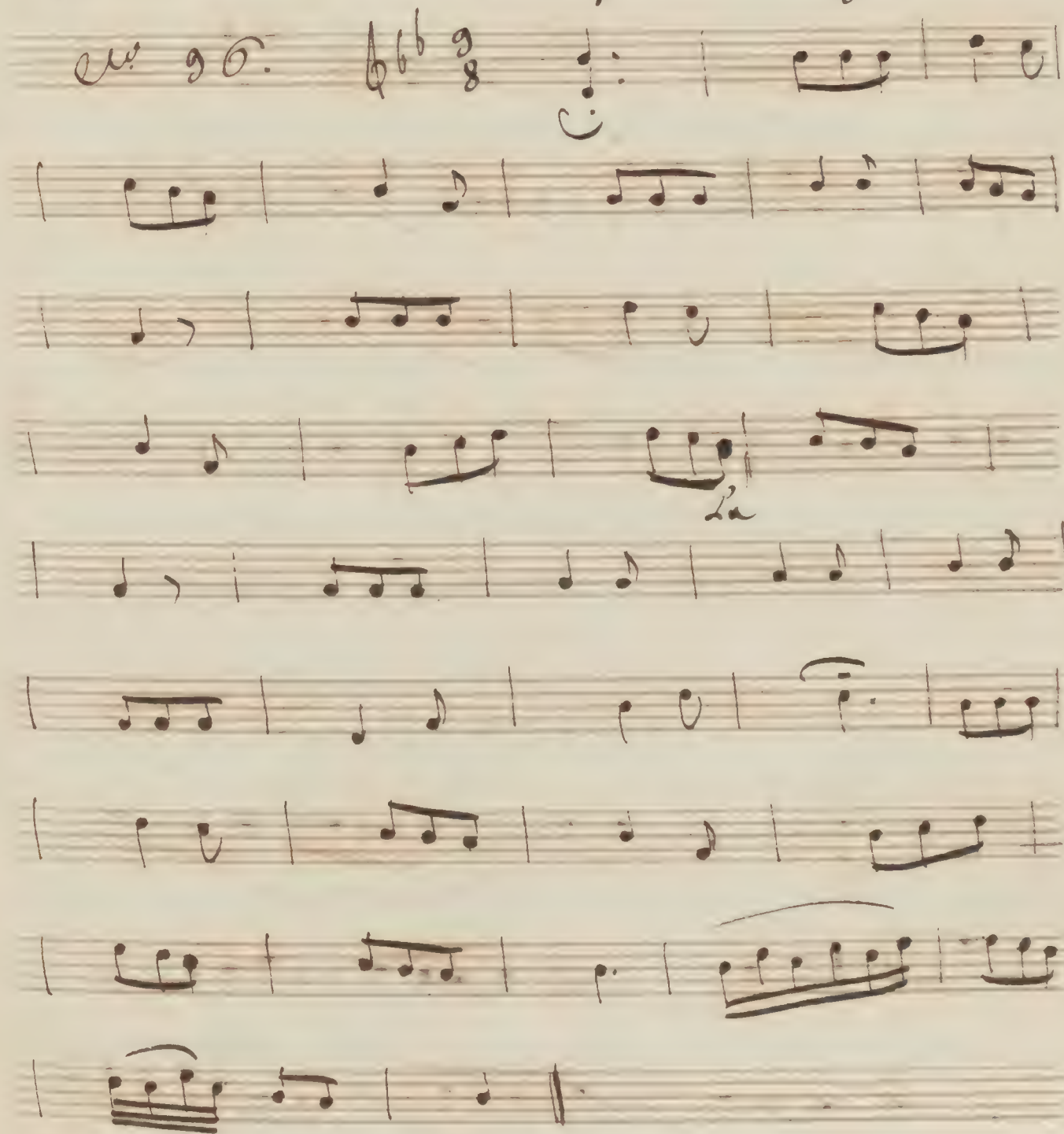
oui eh bien quelles y. viennent

ex. 25  $\text{b}^{\sharp\sharp} \frac{6}{8}$



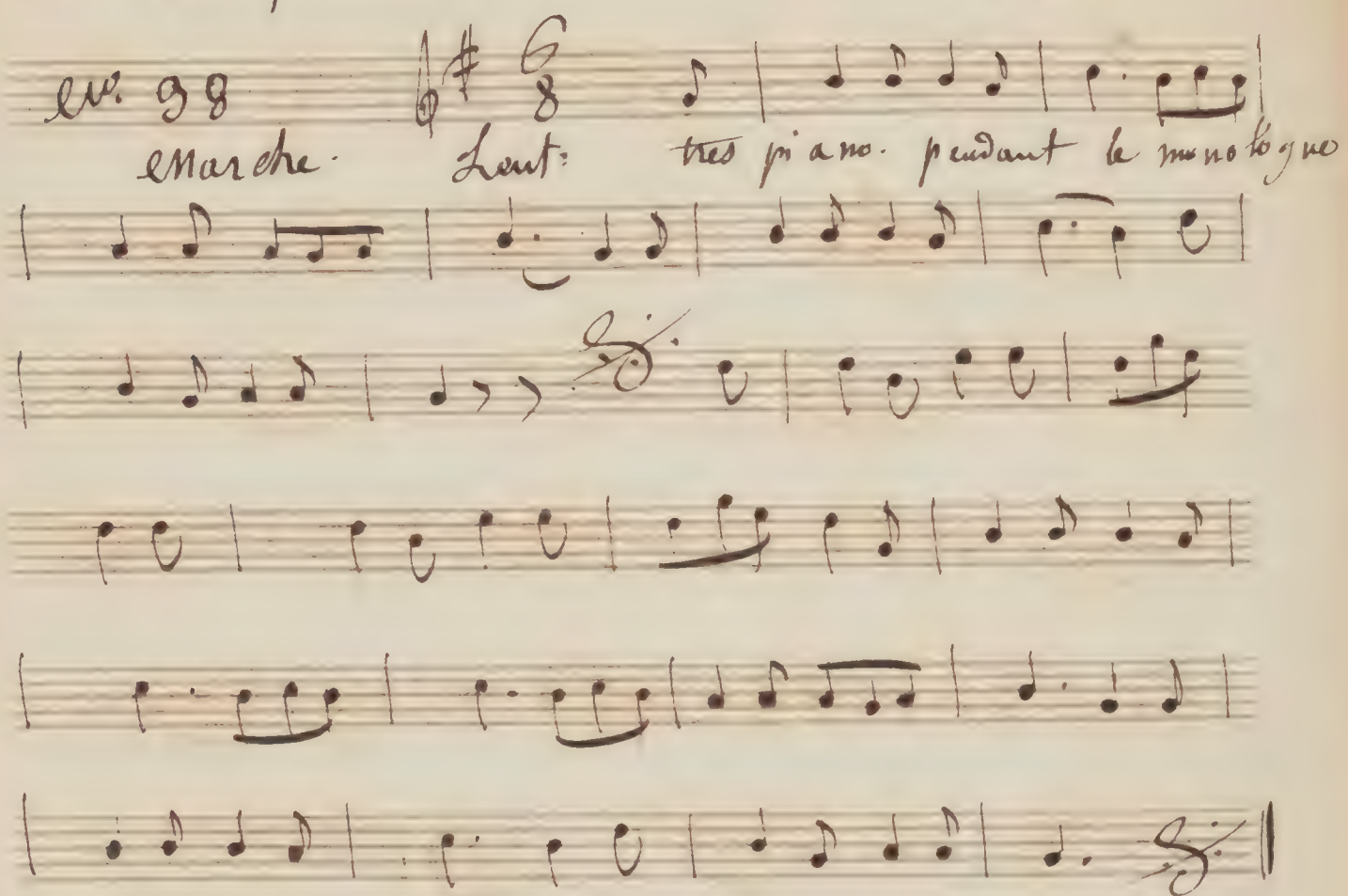
je ne crains que pour tes yeux. tu m'as

ex. 26  $\text{b} \frac{6}{8}$



ex. 37. passer. voila tes juges.

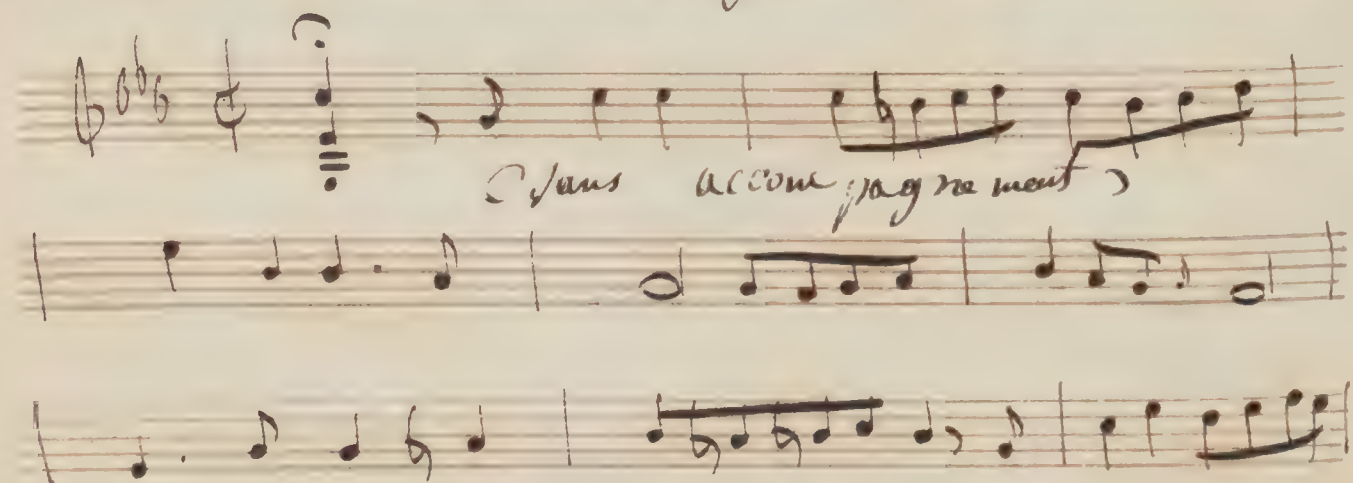
ex. 38. *Marche.* *Lent:* *tres piano.* pendant le monologue



ex. 39. passer.

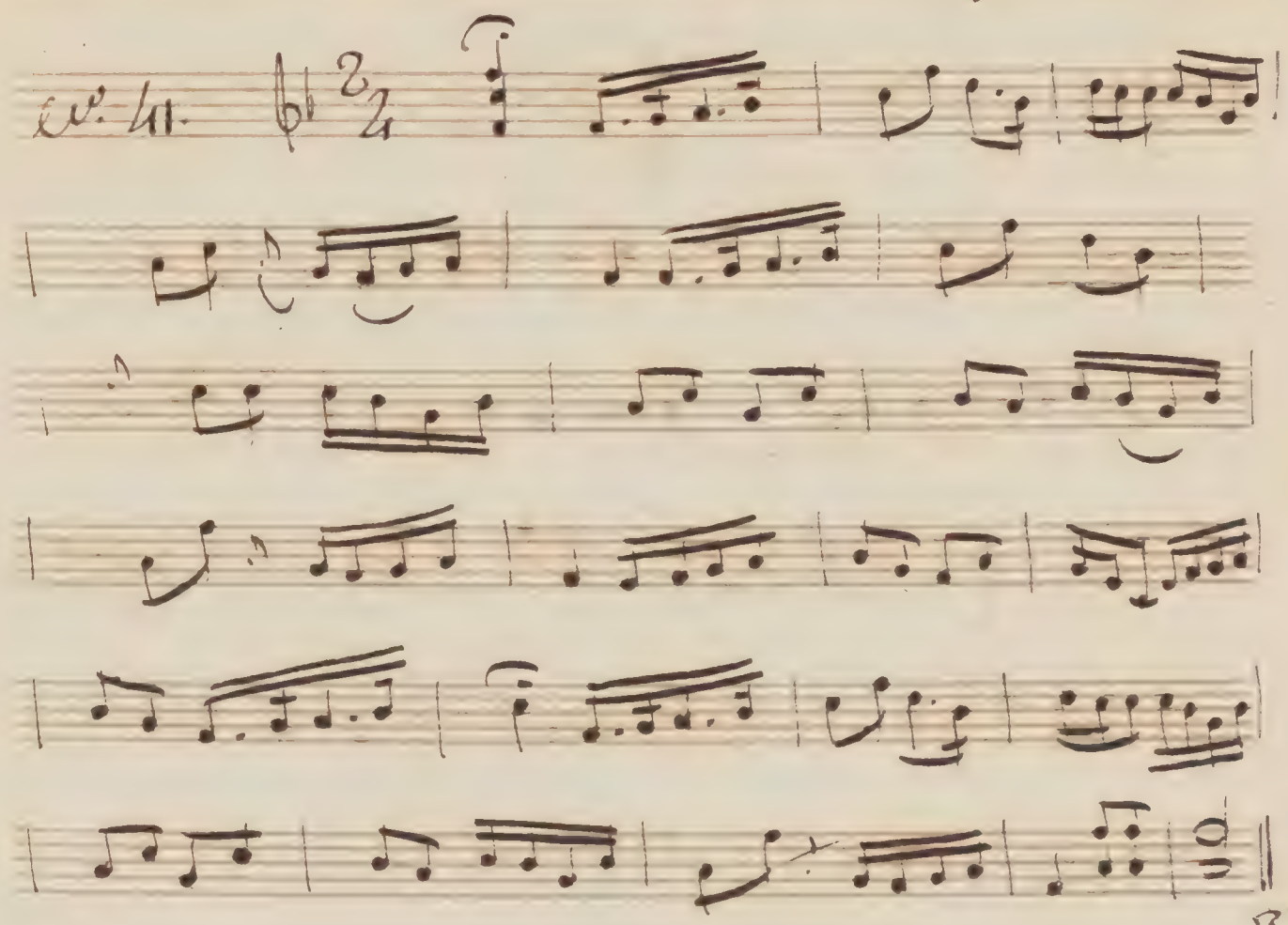
ex. 40. or mes Dames. je me resume et je conclus.

*Sans accompagnement*



comme dit le tasse ergo mes Dames.

ex. 41.

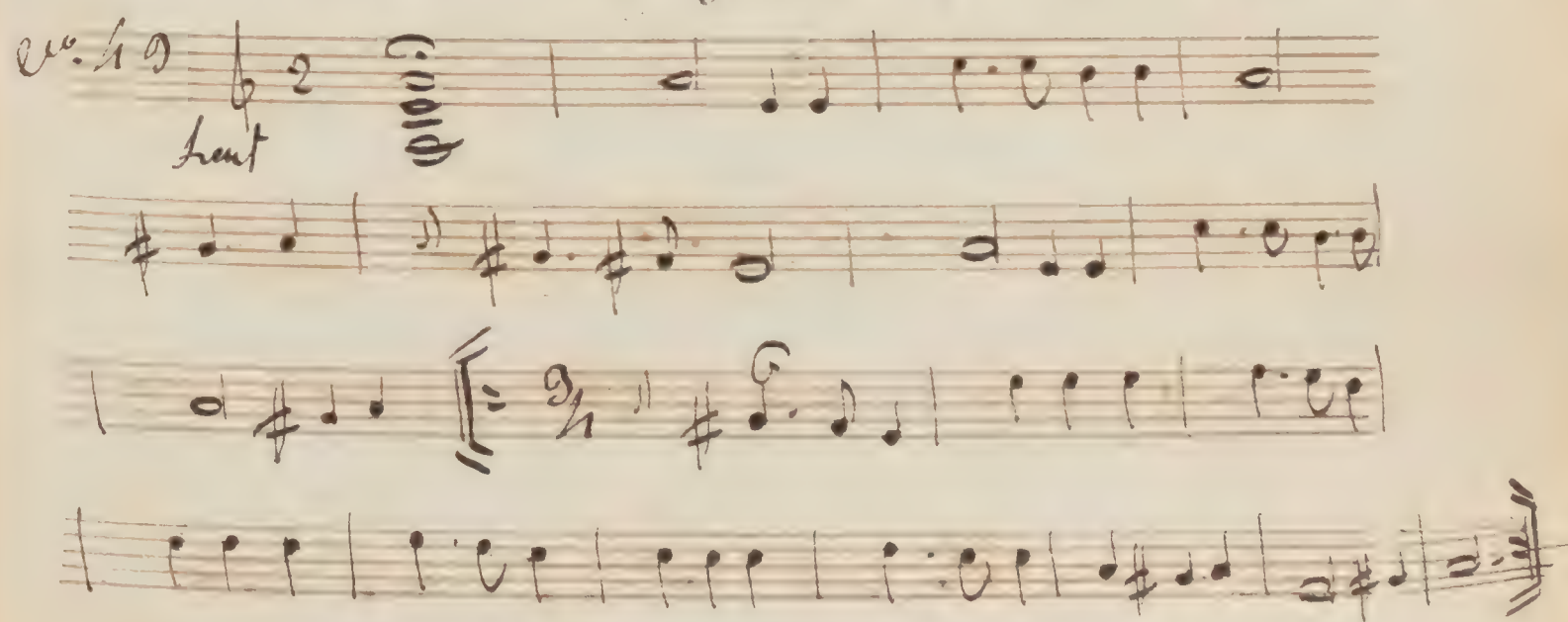


ex. 42. passer.

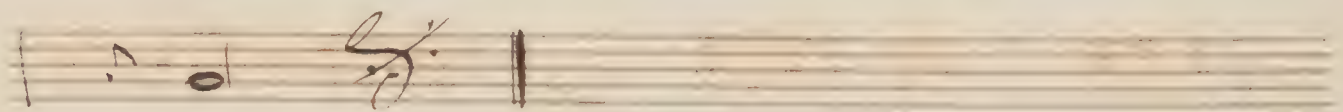
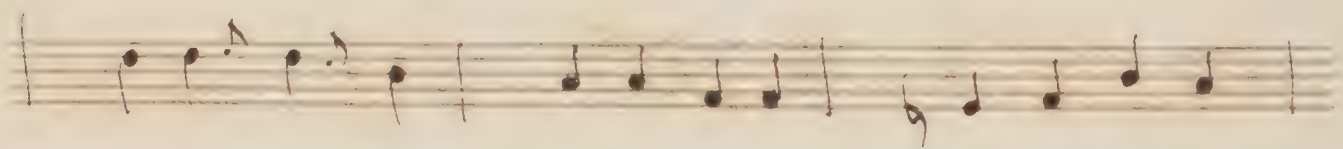
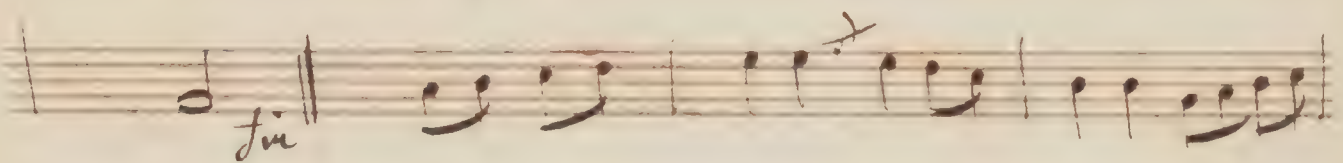
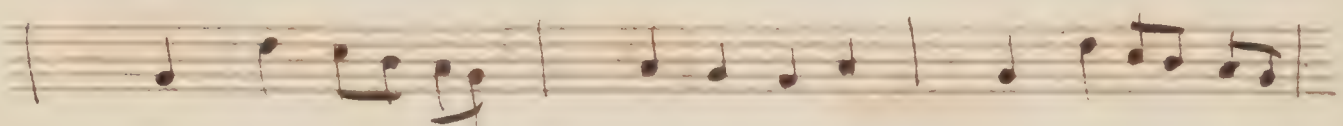
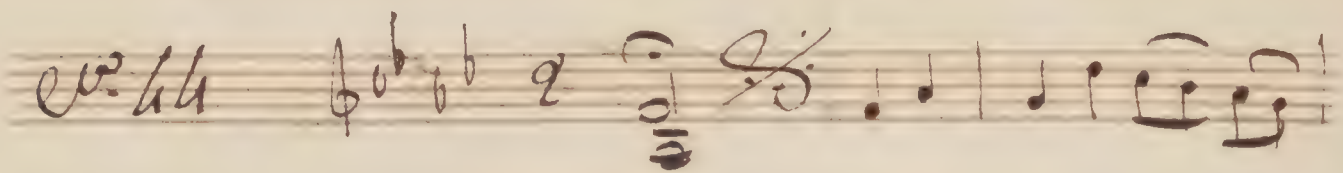
et moi aussi je dis que si. - queste adire

ex. 43.

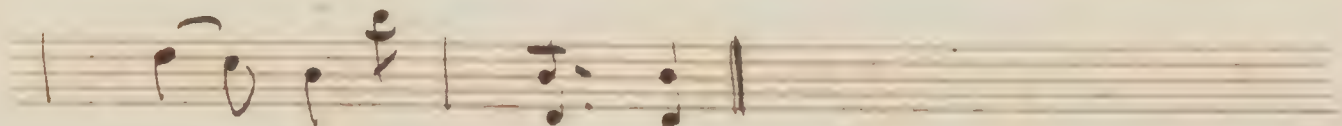
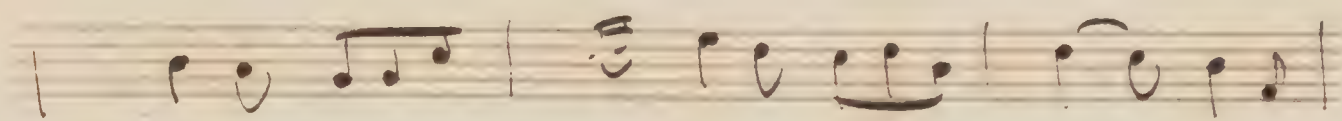
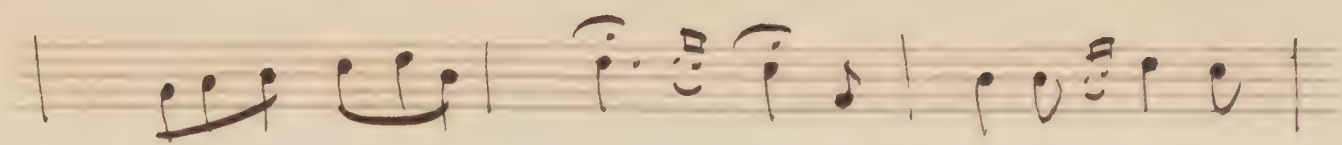
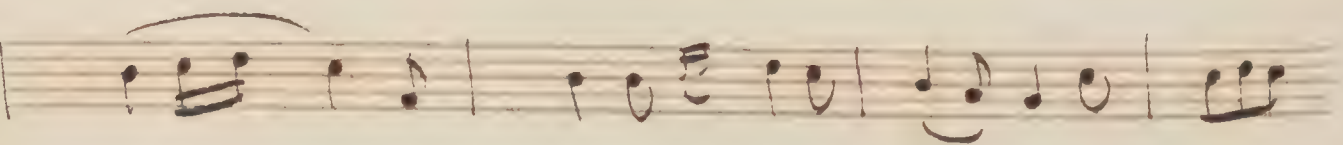
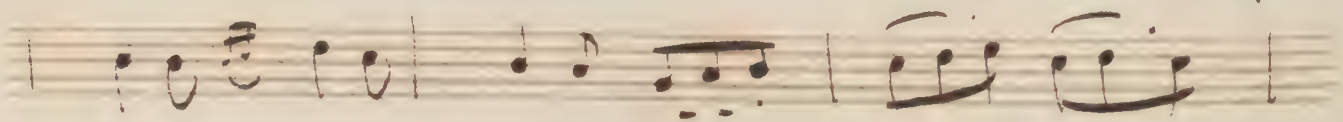
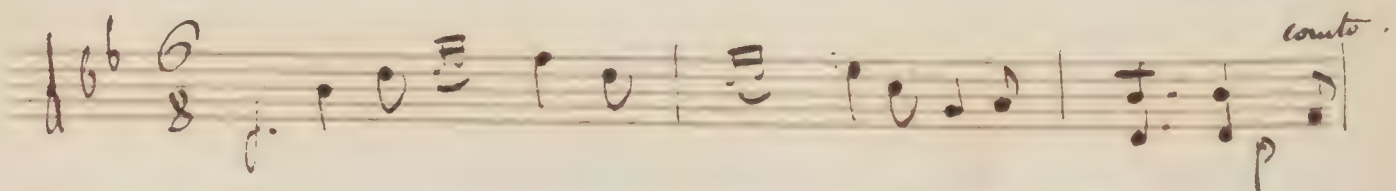
*Lent*



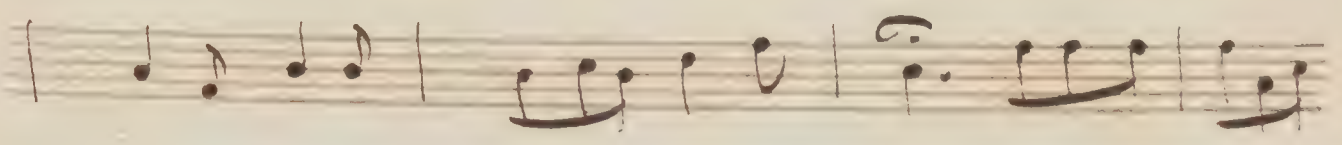
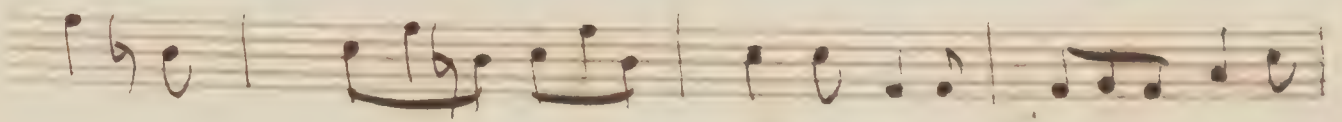
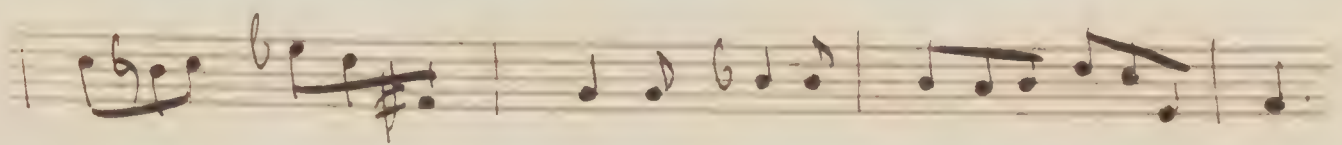
tu as joliment arrangé mes affaires et n'est pas tout.



ex. 45. La peur commence à me gagner.



il paraît que tu as joliment considéré ici.



et un bon vous prouver. vous en flatter?

ex. 48.

tout les hommes prendrons mon parti de aider vous me!

ex. 49

ex. 50. Doucement. mes Dames vous me de chirez

voilà mon mari vent avant de m'avoir épousé

Handwritten musical score on the left page, featuring multiple staves with notes, rests, and dynamic markings such as *allegro* and *allegro*.

Handwritten musical score on the right page, continuing the composition with various musical notations and rests.

*De suite*

ev. 52.  $\text{b}\sharp 2/4$

*D'attraper un extrait un instant mes dames.*

ev. 52  $\text{b}\sharp 2/4$

*sur le boulevard de l'hôpital jachoux respies.*

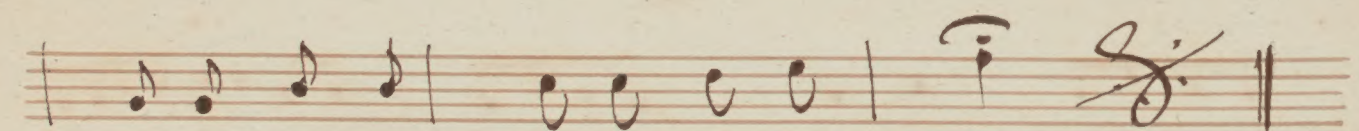
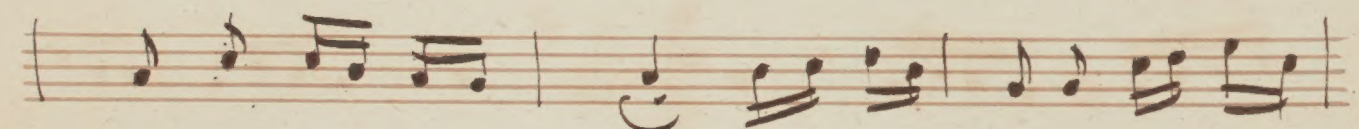
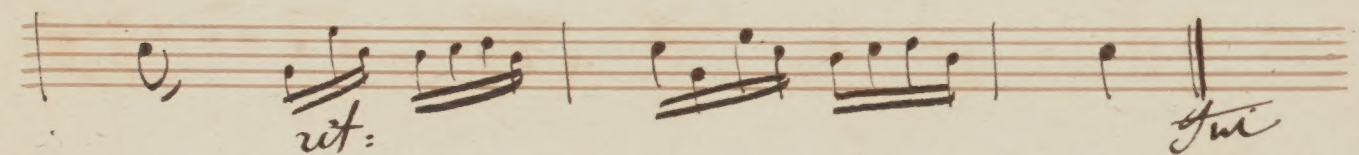
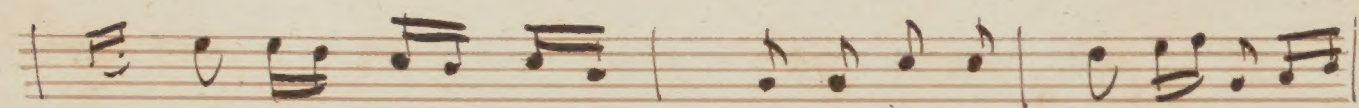
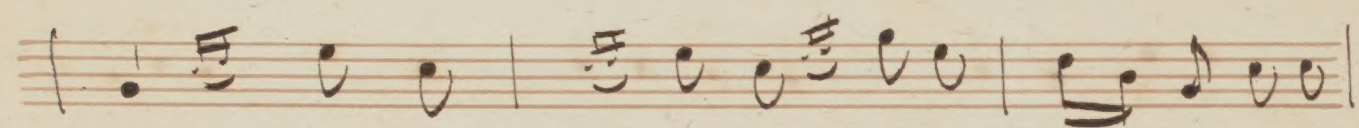
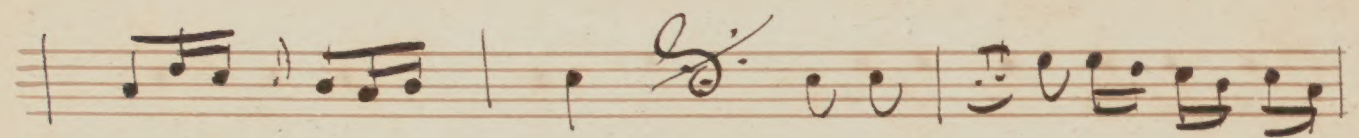
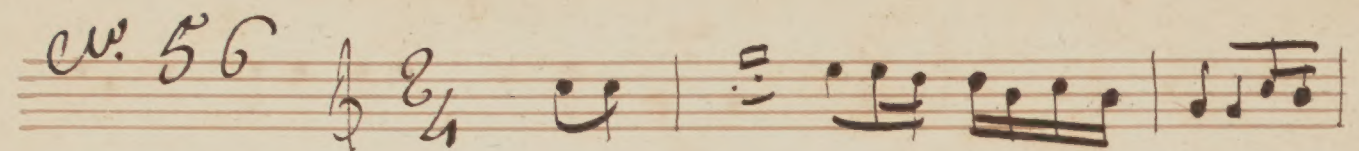
ev. 54  $\text{b}\sharp 6/8$

*et nos maris ou nous cacher. les voici.*

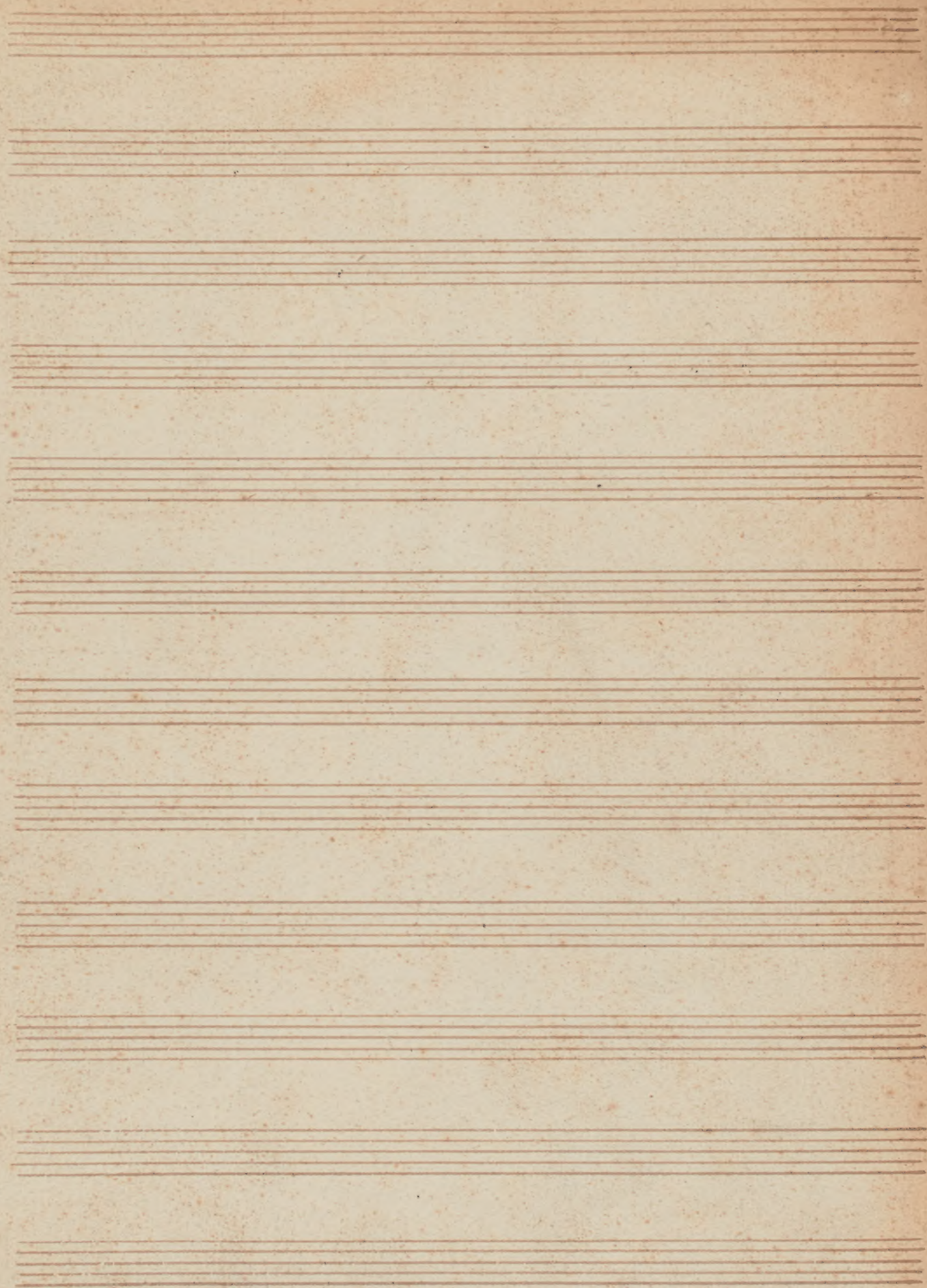
ev. 55  $\text{b}\flat 2/4$

c'est ainsi que César en use avec pompe

no. 56



*Fin*





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